ORGAN 6.

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from the

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Mozart. Haydn. Beethoven. Cherubini. Hummel.

Palestrina, Cariſsimi, Clari, Steffani,

Leo, Durante, Jomelli, Pergolesi,

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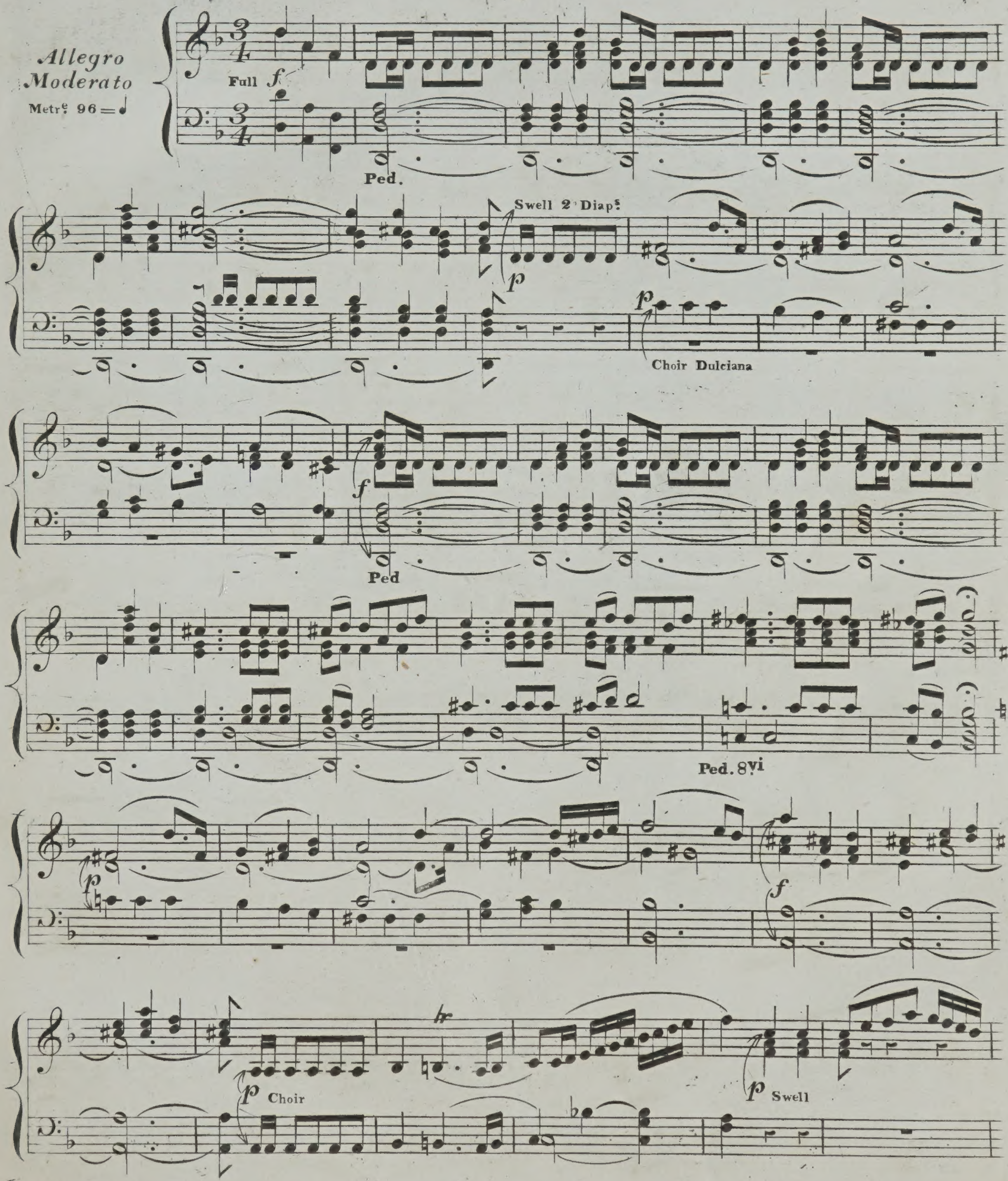
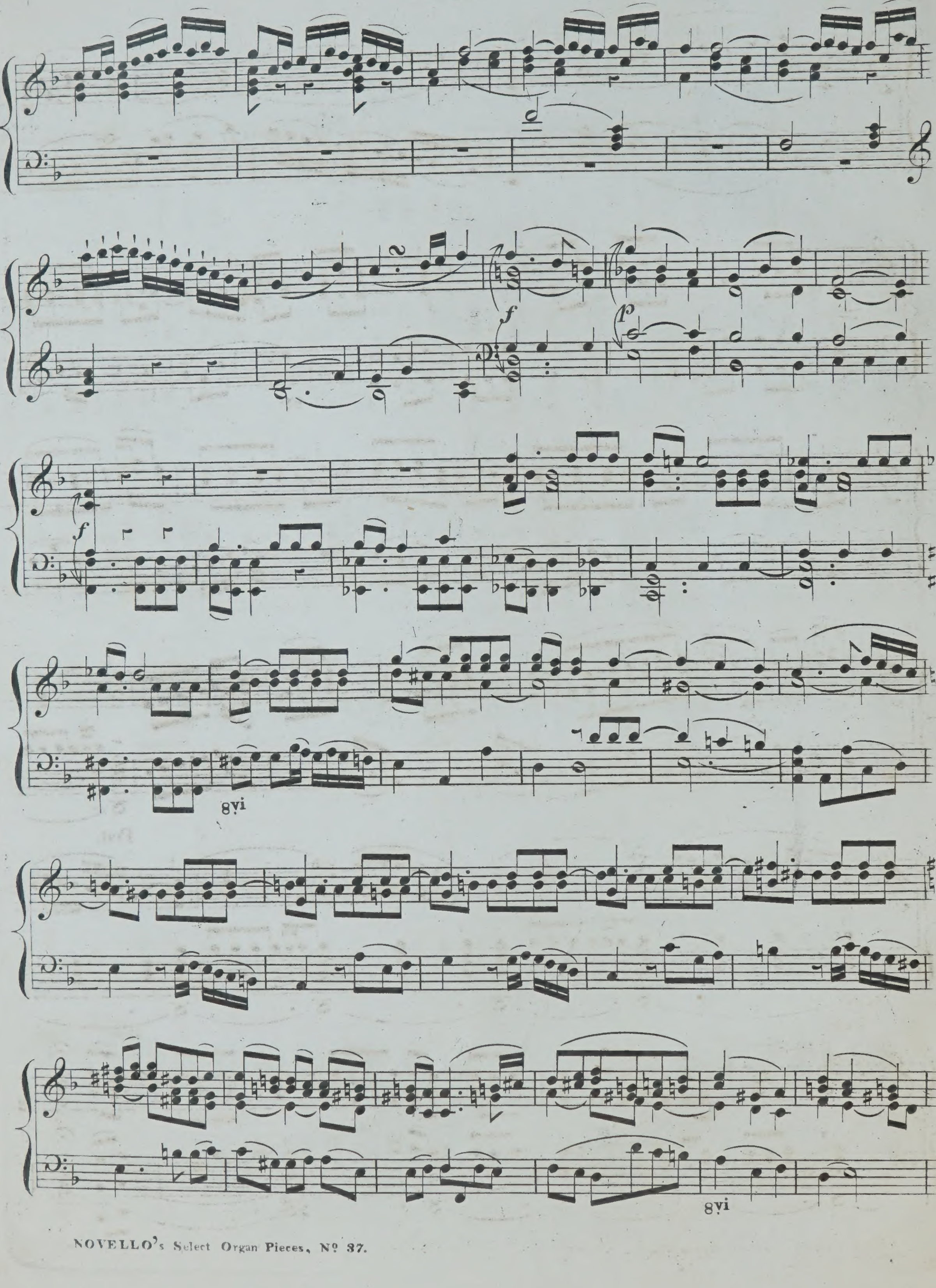
good

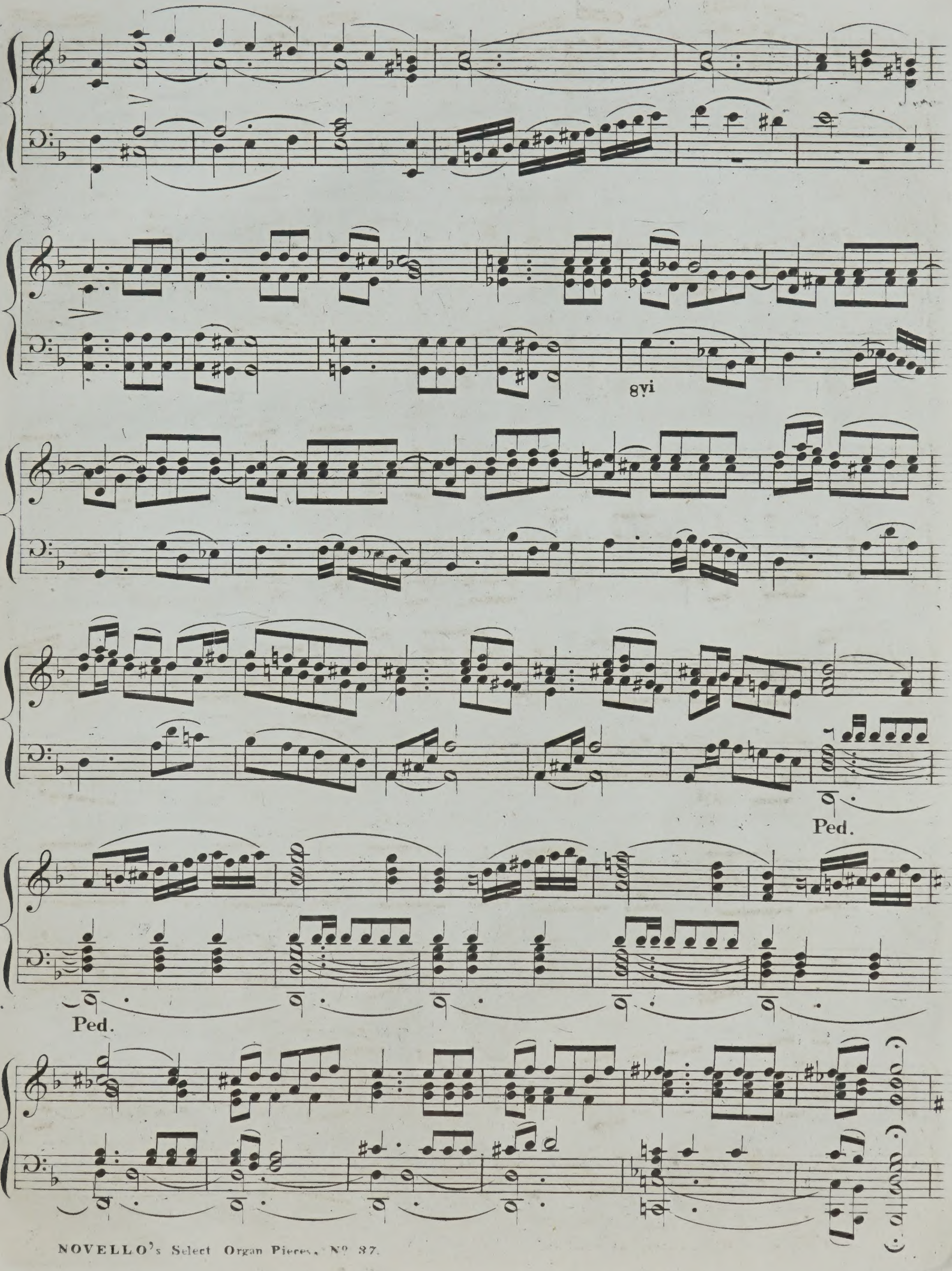
KYRIE IN D MINOR.

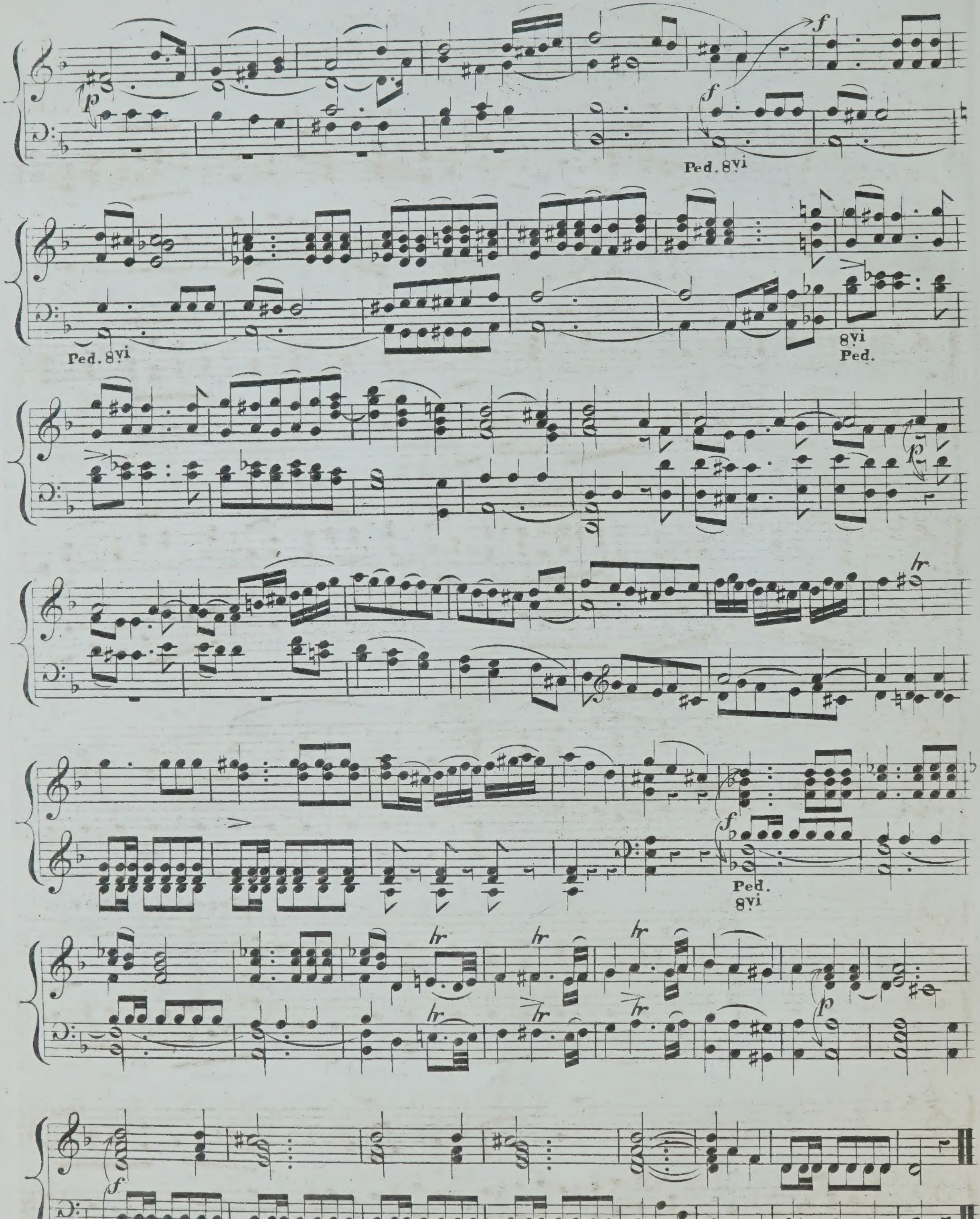
From **HAYDN**'s Third Mass.※


Allegro Moderato
Metr.º 96 = ♩
Full
f
Ped.
Swell 2 Diap.s
p
p
Choir Dulciana
f
Ped
Ped. 8vi
p
f
p
Choir
tr
p
Swell

※ Note. This is generally known by the name of "The **Imperial** Mass," having been composed by **HAYDN** for the Coronation of the Emperor **JOSEPH** the Second.


f
p
f
8vi
8vi


8vi
Ped.
Ped.


p
f
f
Ped. 8vi
Ped. 8vi
8vi
Ped.
p
tr
f
Ped.
8vi
tr
p
f

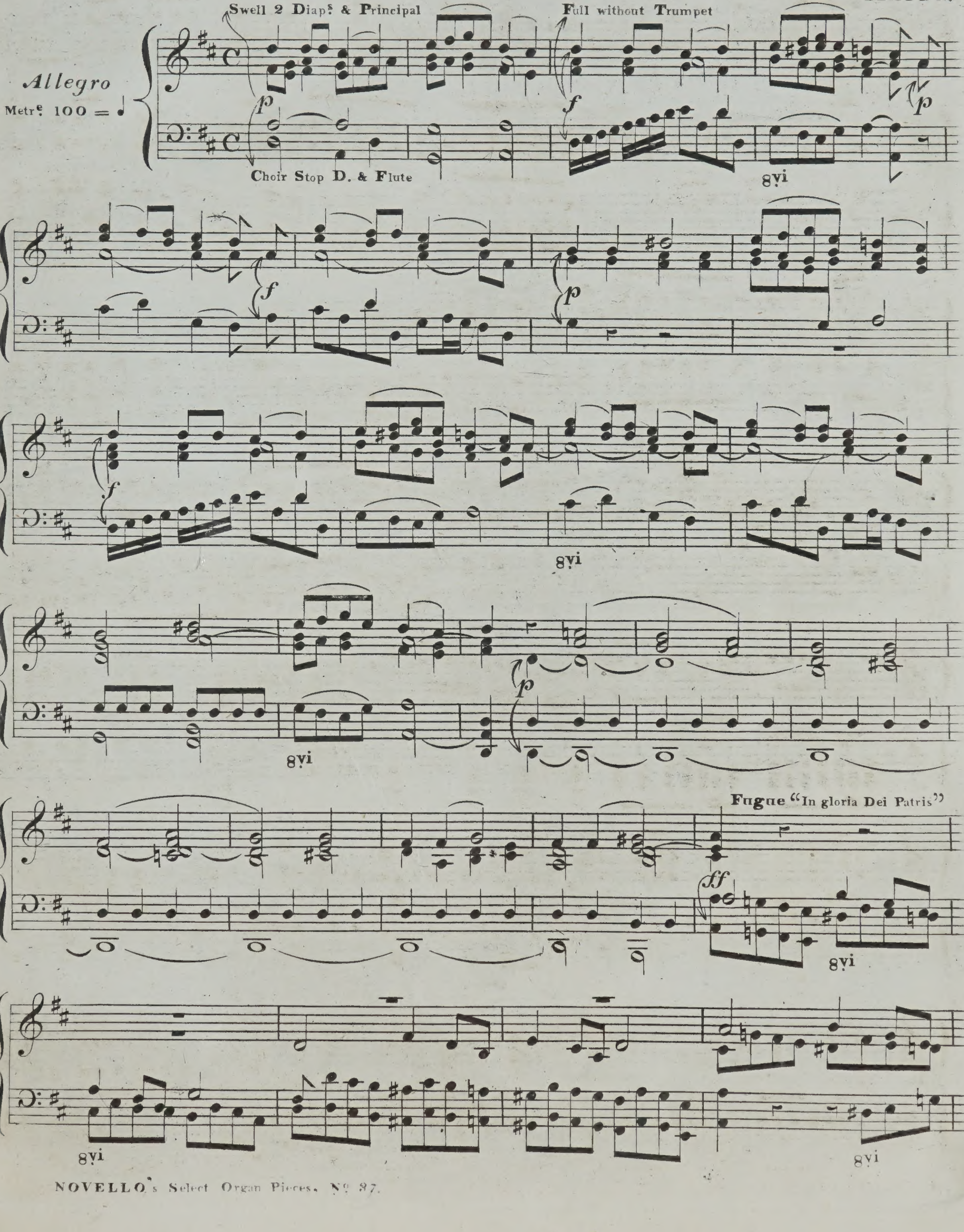
Fine del Kyrie

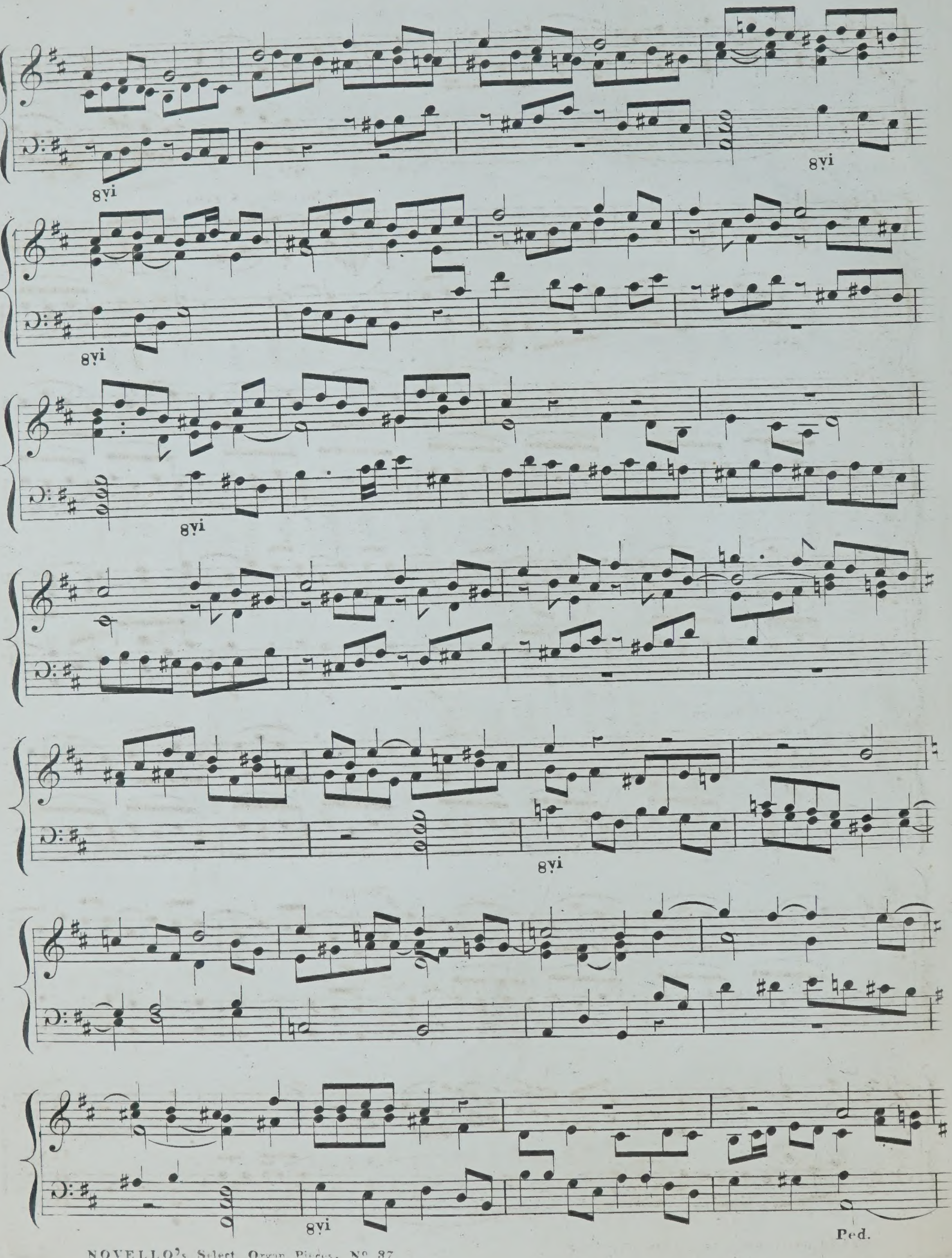
QUONIAM TU SOLUS.

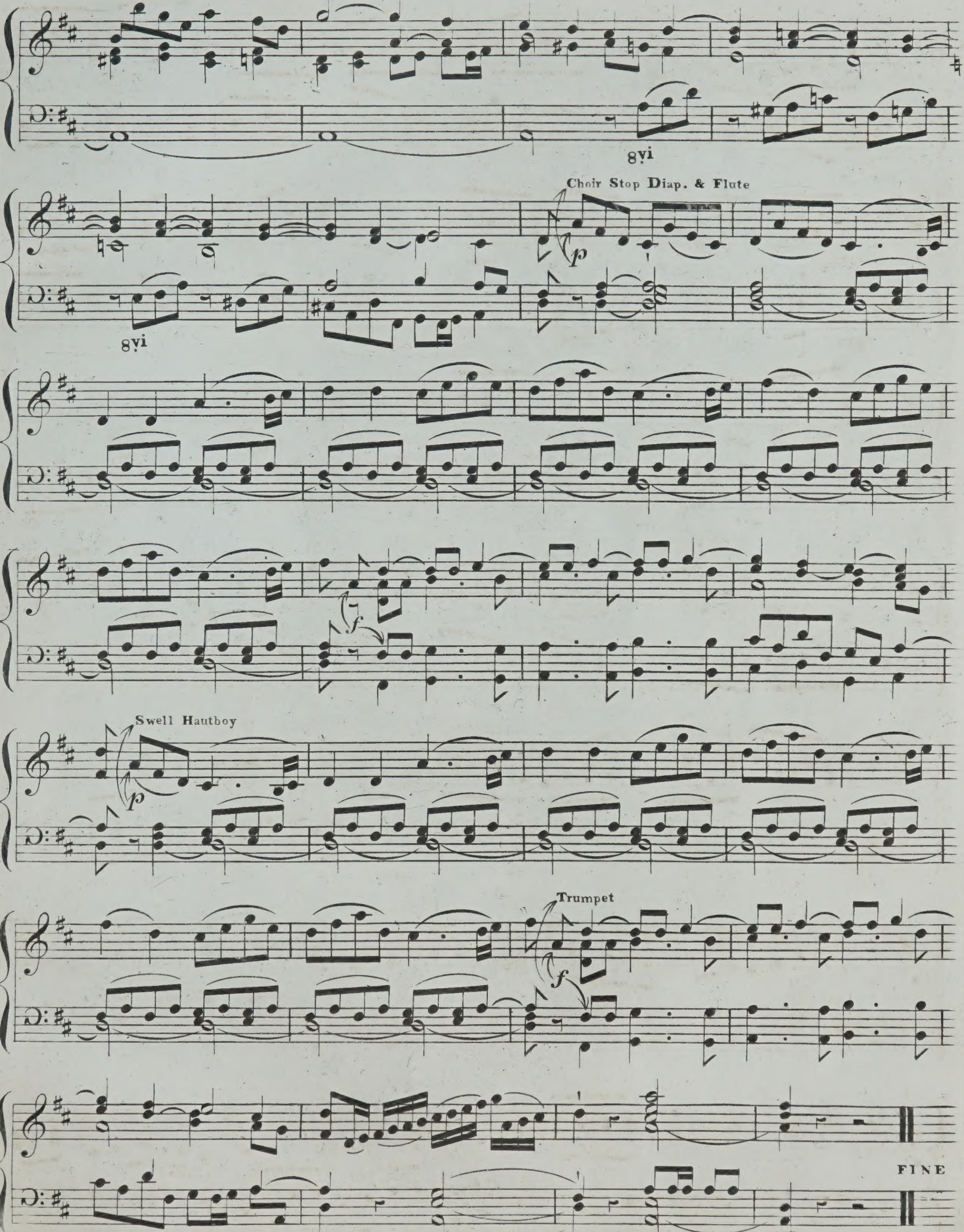
Treble Solo, with Chorus and Fugue.

From the Third Mass, Page 17.

HAYDN.


Swell 2 Diap^s. & Principal
Full without Trumpet
Allegro
Metr^e. 100 = ♩
p
f
Choir Stop D. & Flute
8vi
p
f
p
f
8vi
8vi
p
Fugue "In gloria Dei Patris"
ff
8vi
8vi
8vi


8vi
8vi
8vi
8vi
8vi
8vi
Ped.

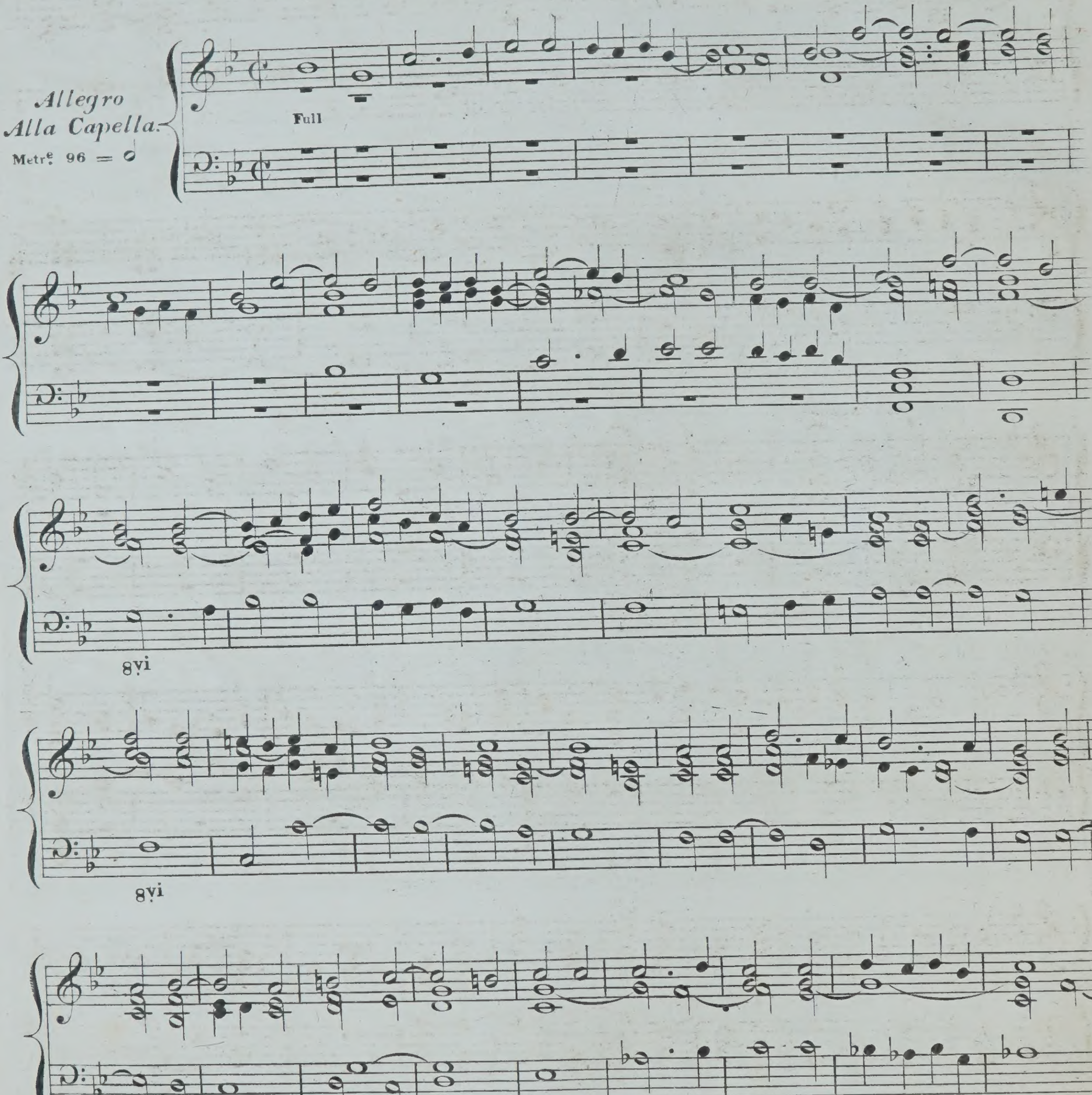

8vi
8vi
Choir Stop Diap. & Flute
p
f
Swell Hautboy
p
Trumpet
f
FINE

EIA MATER.

A Choral Fugue,

from the "Stabat Mater."

ASTORGA.*



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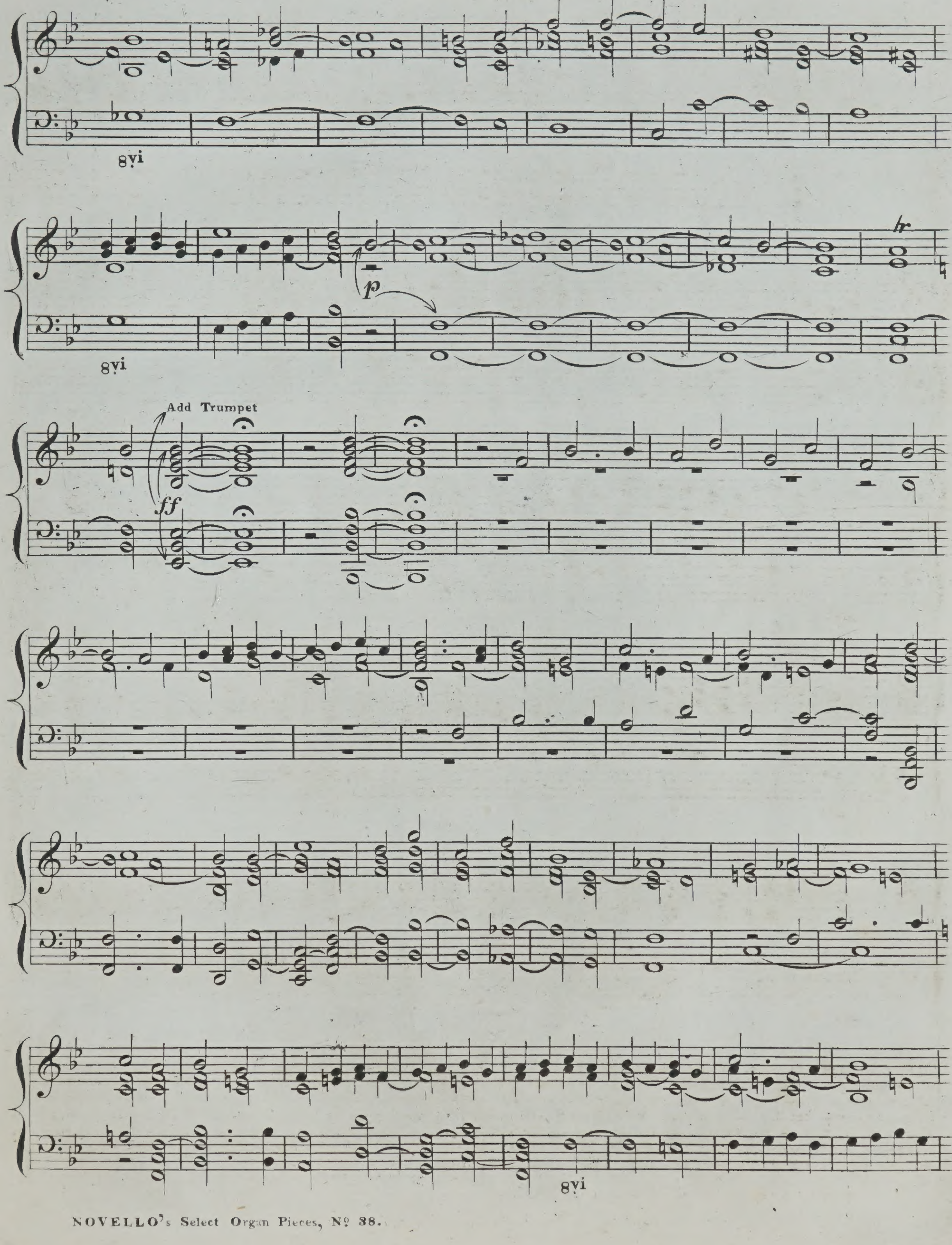
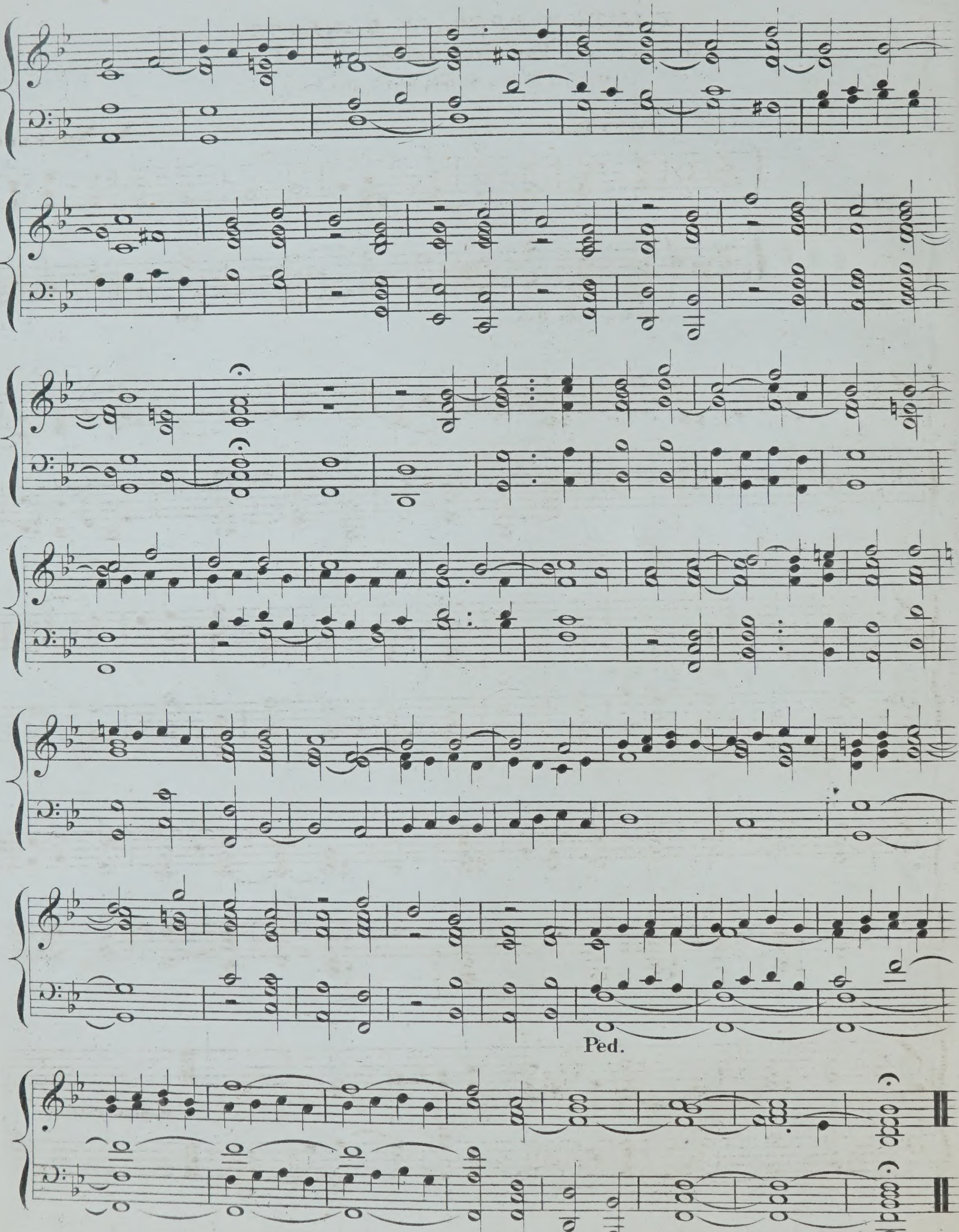
[*] The Baron **EMANUELE D'ASTORGA** was a Sicilian Nobleman who evinced the elegance of his taste, by devoting his leisure hours to the cultivation of the Fine Arts; amongst which he was particularly successful in his musical studies. The "Stabat Mater" for four Voices with Orchestral Accompaniments is justly considered as one of his most admirable productions: several of the finest movements in it have been preserved in Mr. Latrobe's excellent Work, the "Selections from the Sacred Music by Foreign Composers:" but the above Fugue is from a M. S. Score in the Editor's possession. This estimable Gentleman visited England about the commencement of the last Century, and passed one or more winters in London; after which he returned to Italy, where he died; but in what year, is not exactly known. He appears to have been deservedly held in the highest estimation, both for his refined manners and his superior abilities.


8vi
8vi
p
tr
Add Trumpet
ff
8vi



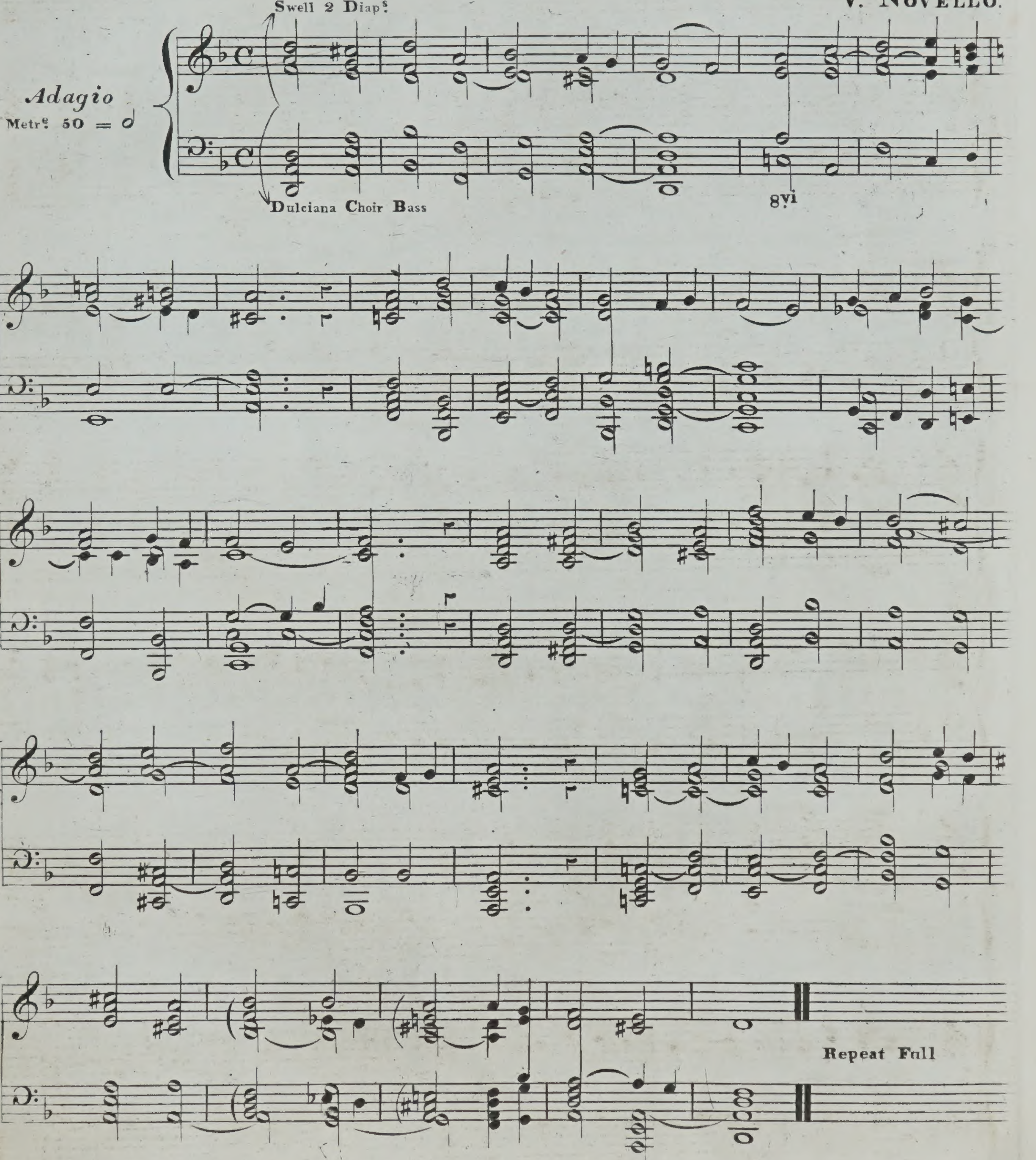
FINE

TANTUM ERGO, IN D MINOR.

For Four Voices.

From the Evening Service, Book 7, Page 28.

V. Novello.

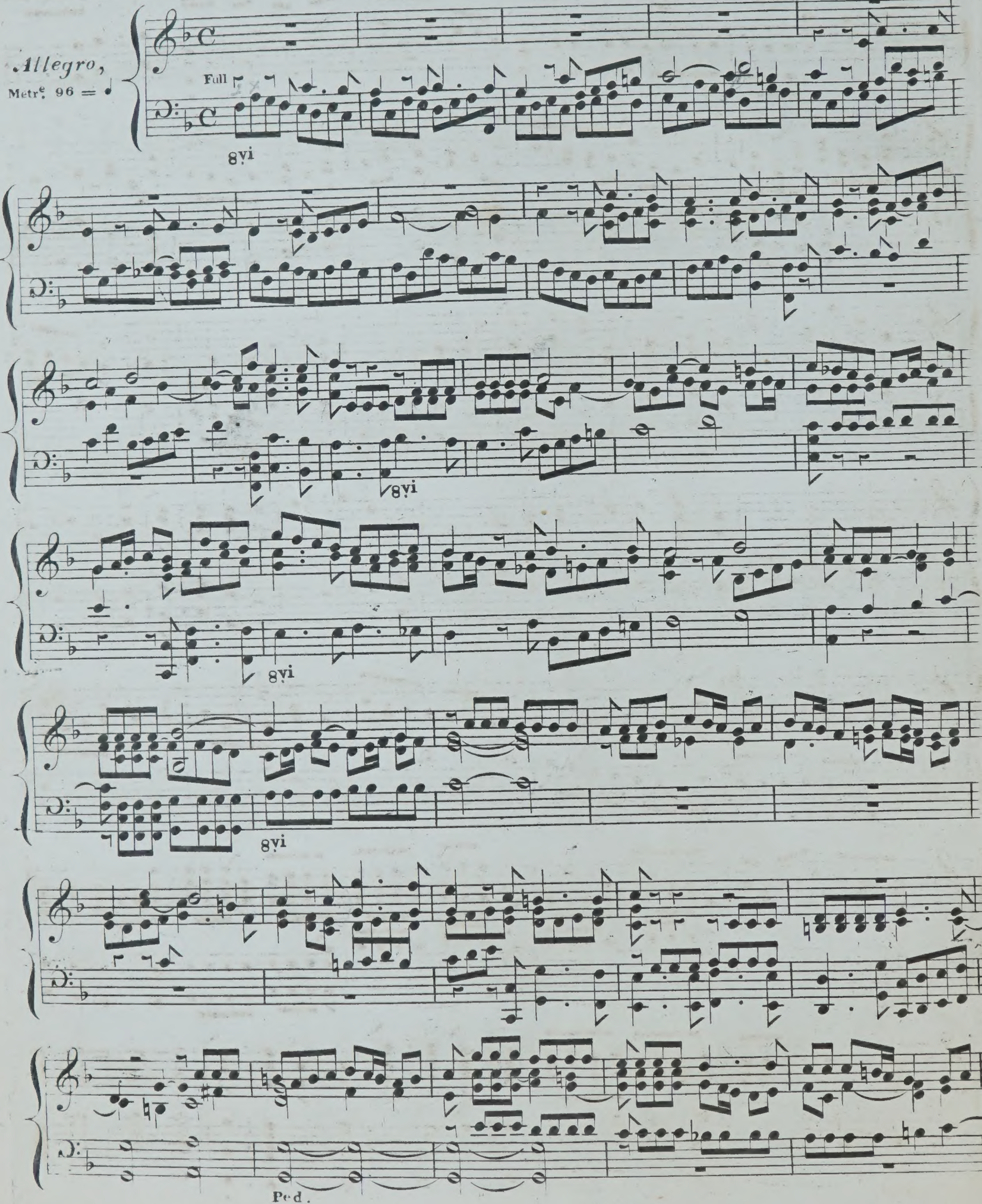

Swell 2 Diaps.
Adagio
Metre. 50 = 𝅗𝅥
Dulciana Choir Bass
8vi
Repeat Full

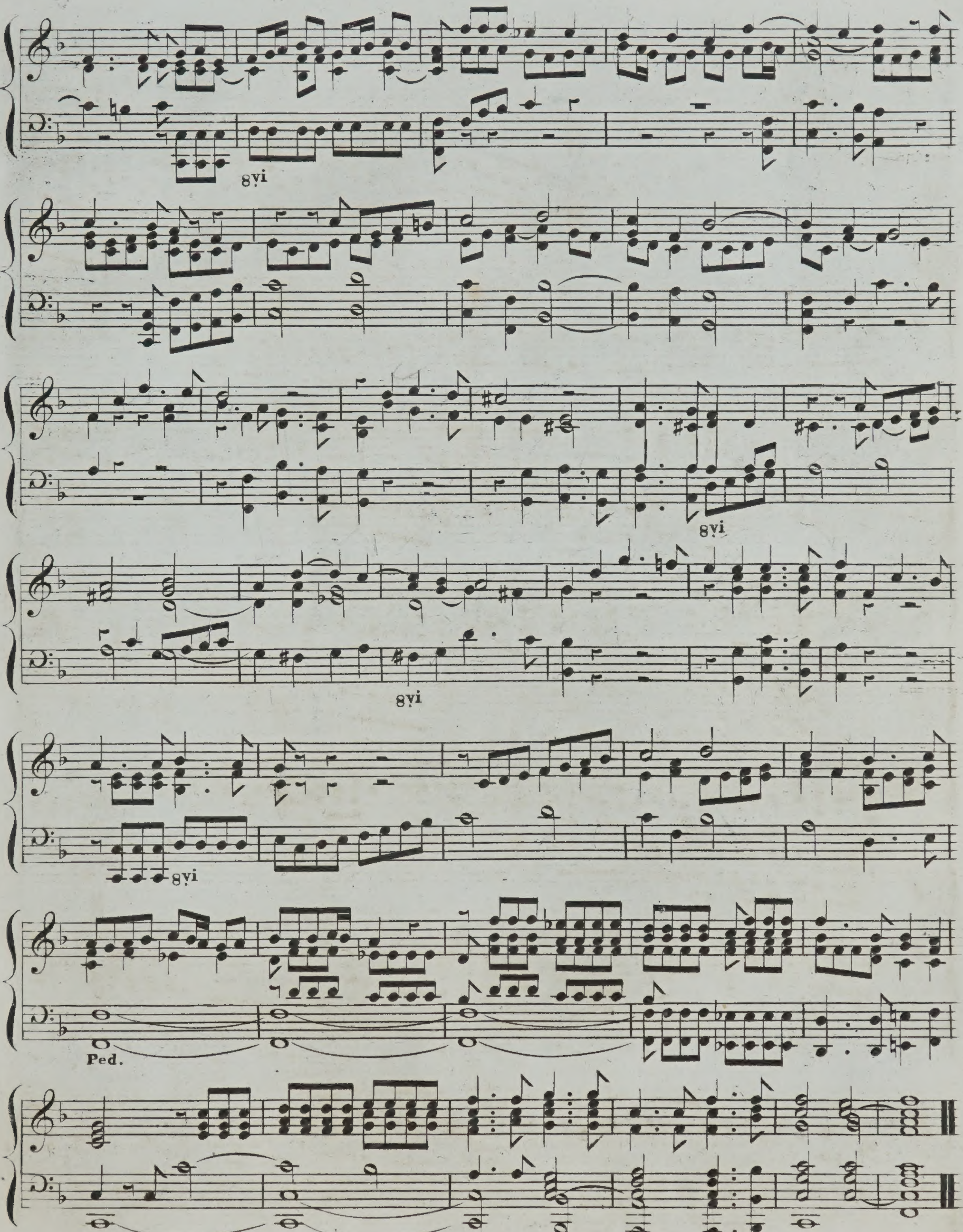
XX

"LET NONE DESPAIR."

Chorus.

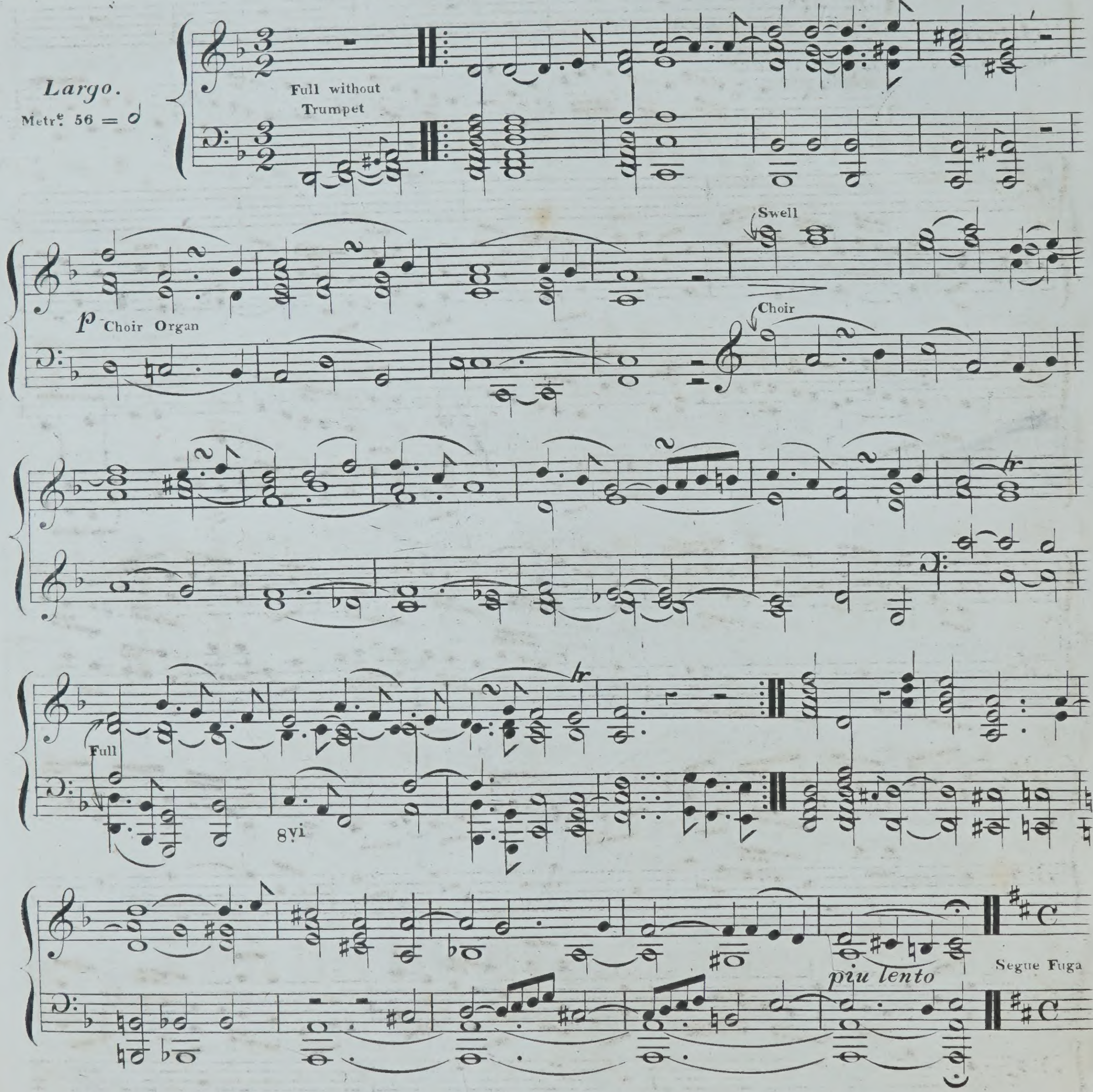
From
HANDEL's "Hercules."


Allegro,
Metr.e 96 = ♩
Full
8vi
8vi
8vi
8vi
Ped.


8vi
8vi
8vi
8vi
Ped.
Ped.

INTRODUCTORY MOVEMENT FOR THE ORGAN.

CHARLES STOKES.*



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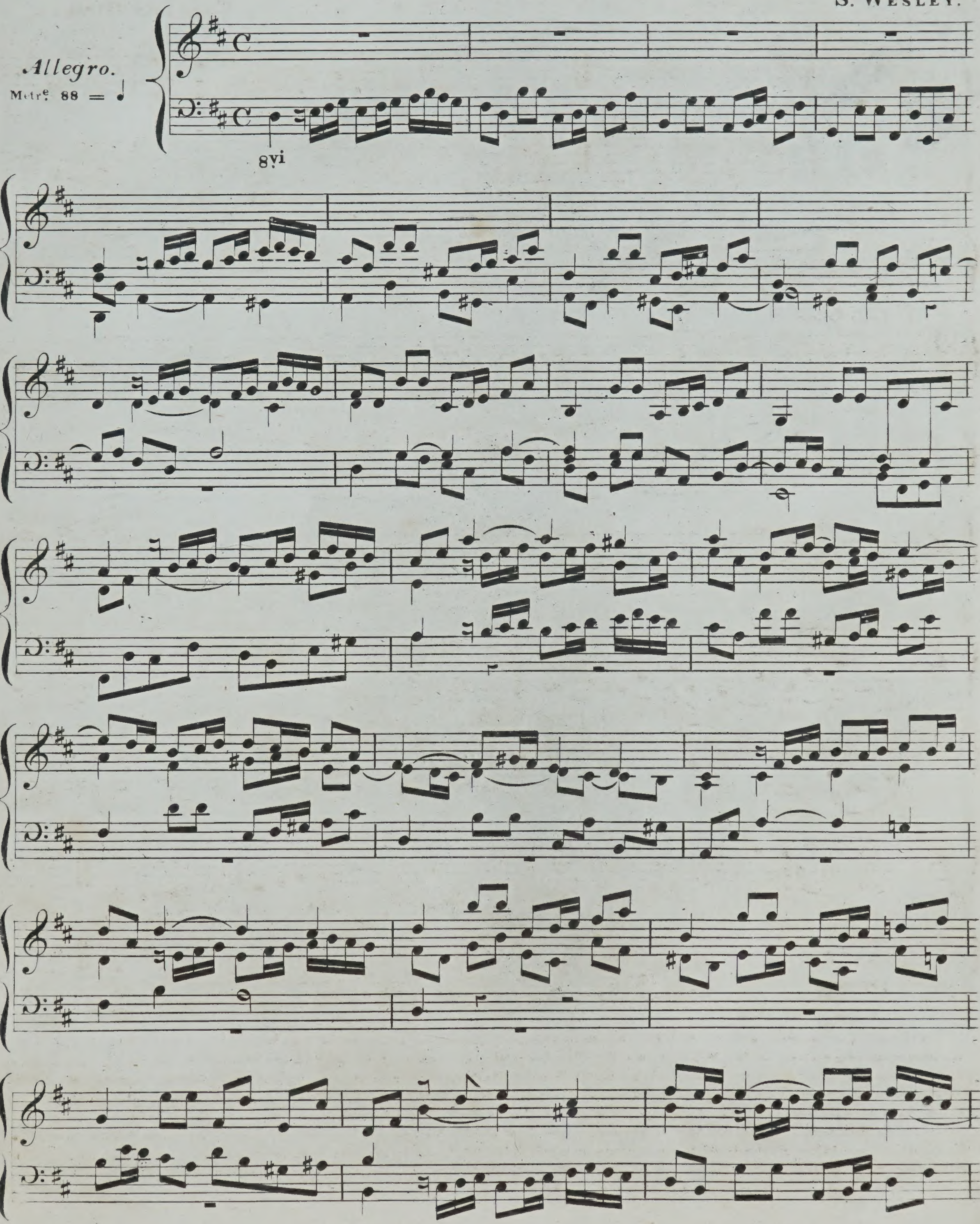
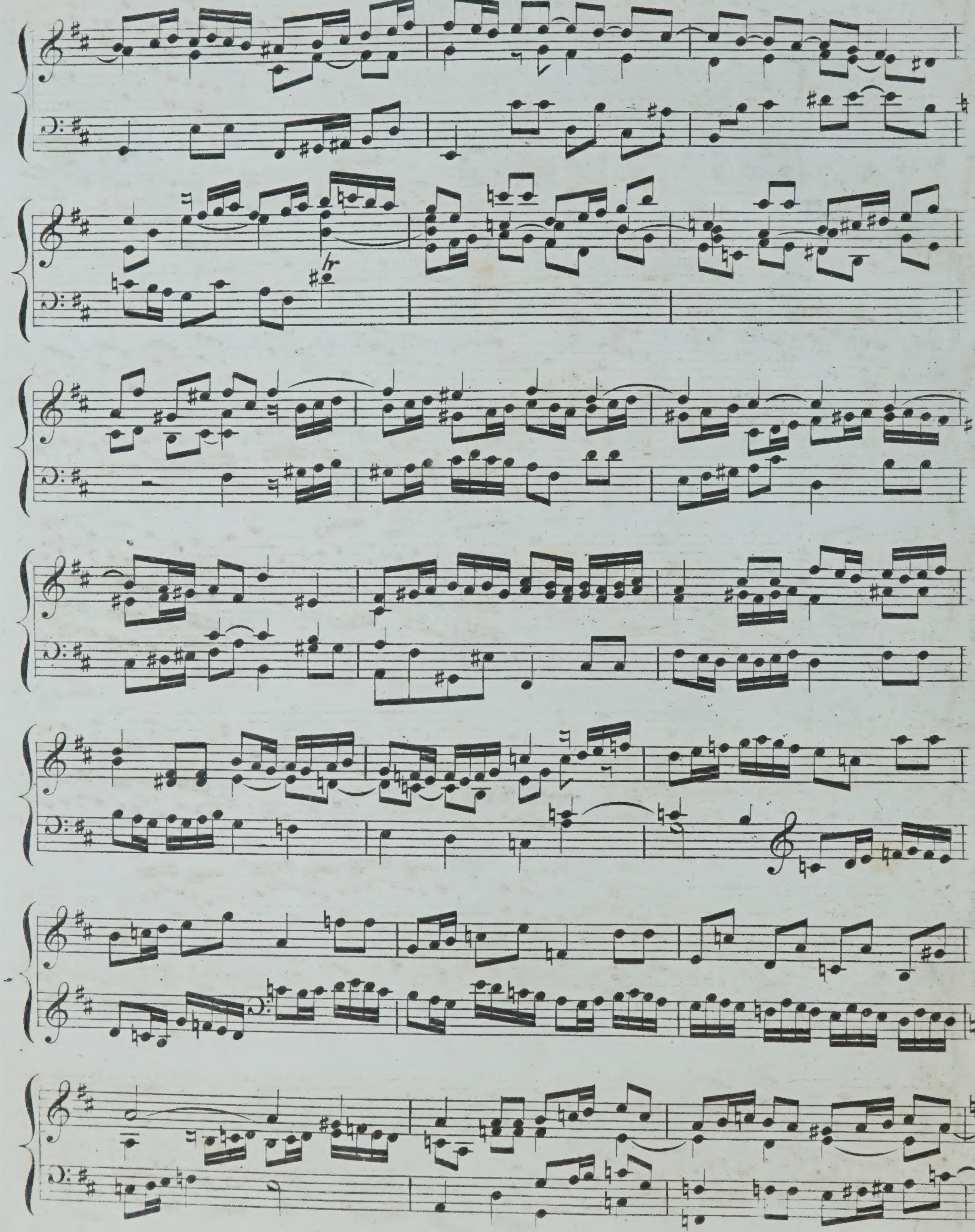
* This excellent Musician was born in 1784, and received his first instructions as one of the Choristers in Saint Paul's Cathedral. He afterwards was a Pupil of Mr. Webbe, Senior, the Glee Composer, who was his God-father — and of other Masters: but he considers himself most indebted for his musical knowledge to Mr. Samuel Wesley, with whom he was long and intimately acquainted. Mr. Stokes officiated for several years as assistant Organist to Dr. Callcott at Saint Paul's, Covent Garden, and for Mr. Bartleman at Croydon, but he has latterly preferred the quiet pursuit of his own studies, in domestic retirement, to the exertion and fatigue of public engagements. Although this Gentleman's name has been so seldom brought forward in public, yet his musical acquirements are of the highest order. In the estimation of the Editor (who, in his capacity as a private friend, has enjoyed many opportunities of judging of his rare abilities) Mr. Stokes ranks as a most able Teacher, an excellent Organist, a delightful Piano-Forte player, a refined and tasteful Composer, and one of the most profound musical Theorists now living.

FUGA.

S. WESLEY.


Allegro.
Metre. 88 = ♩
8vi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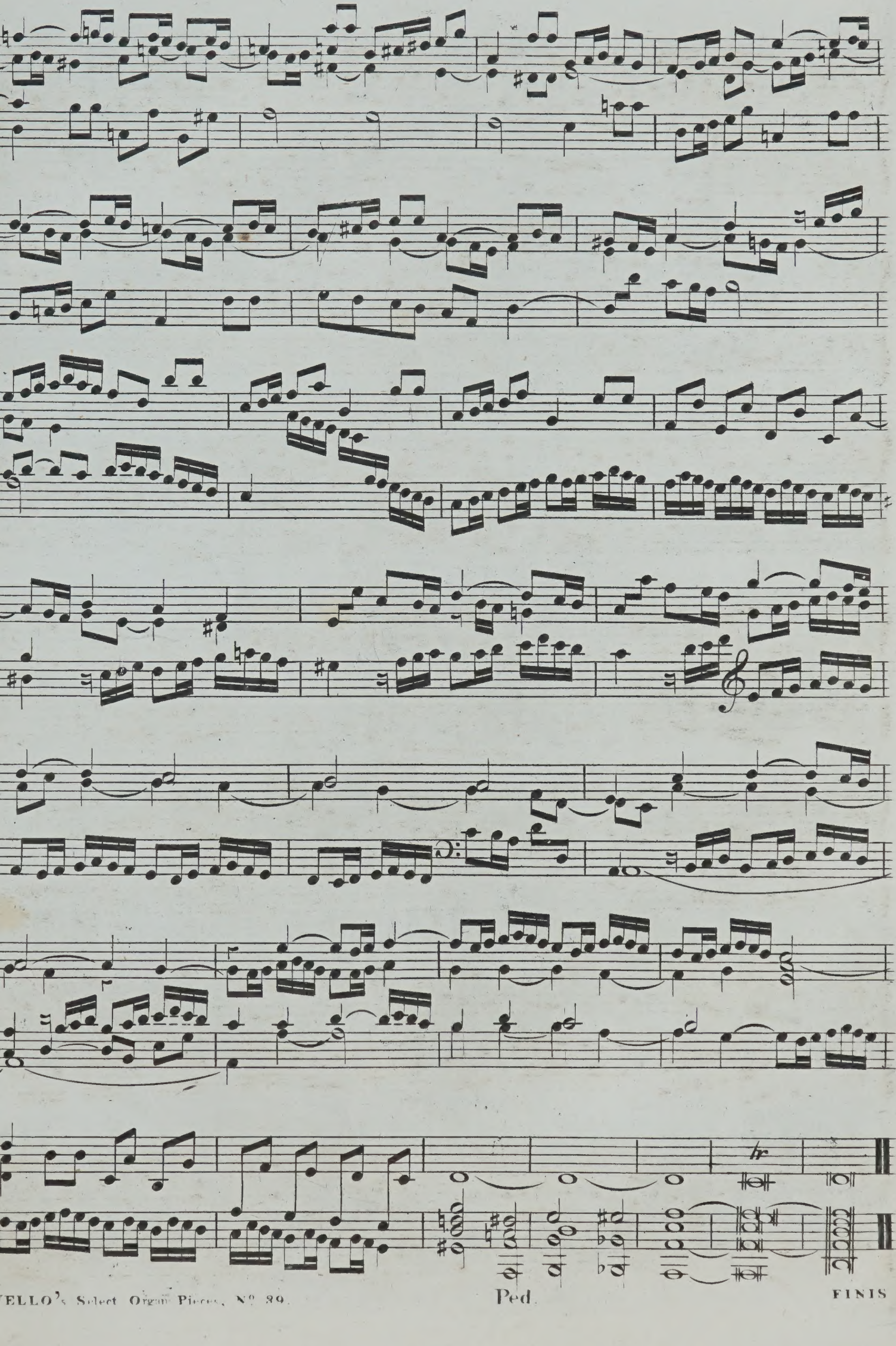


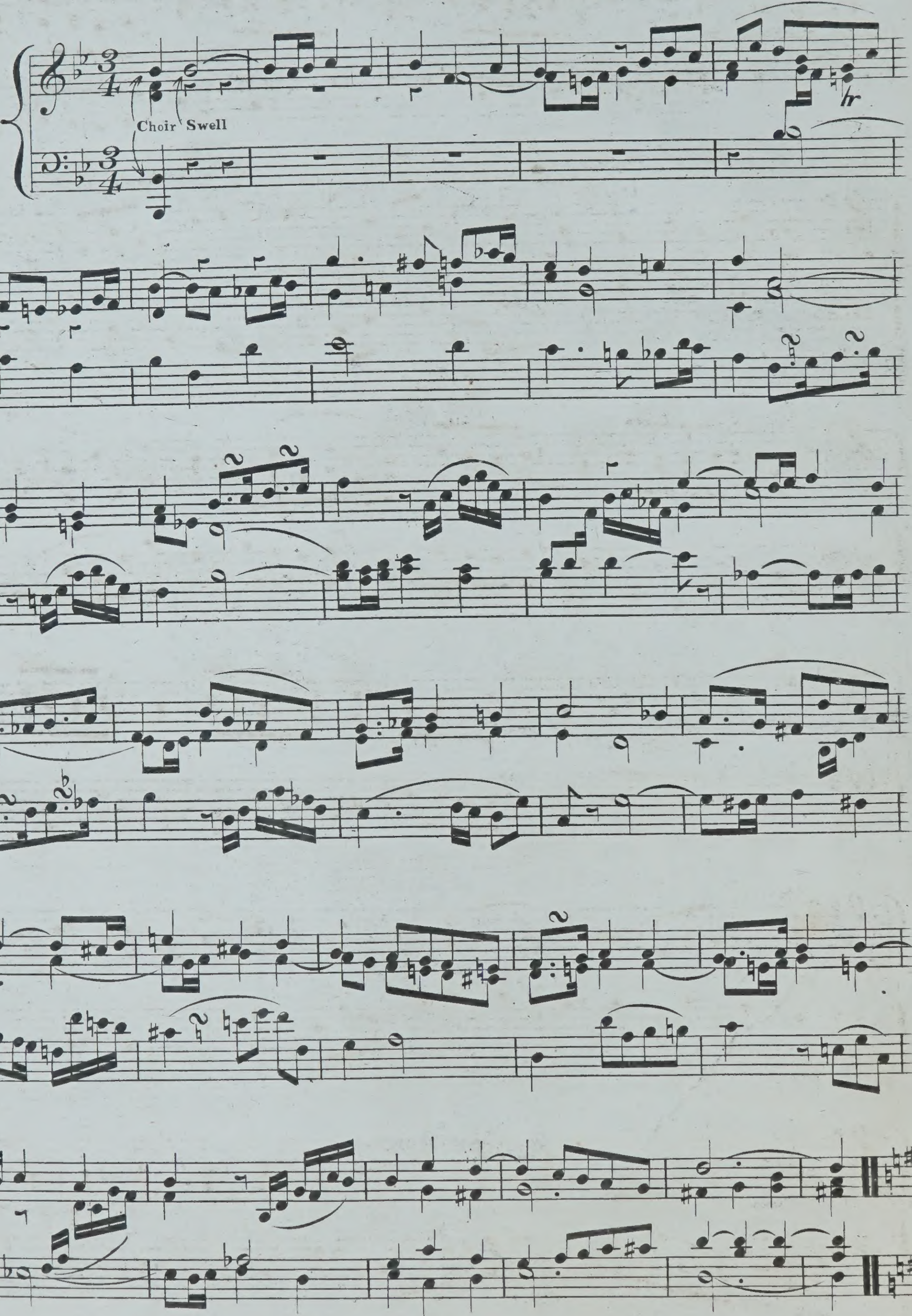
FINIS

FUGUE.

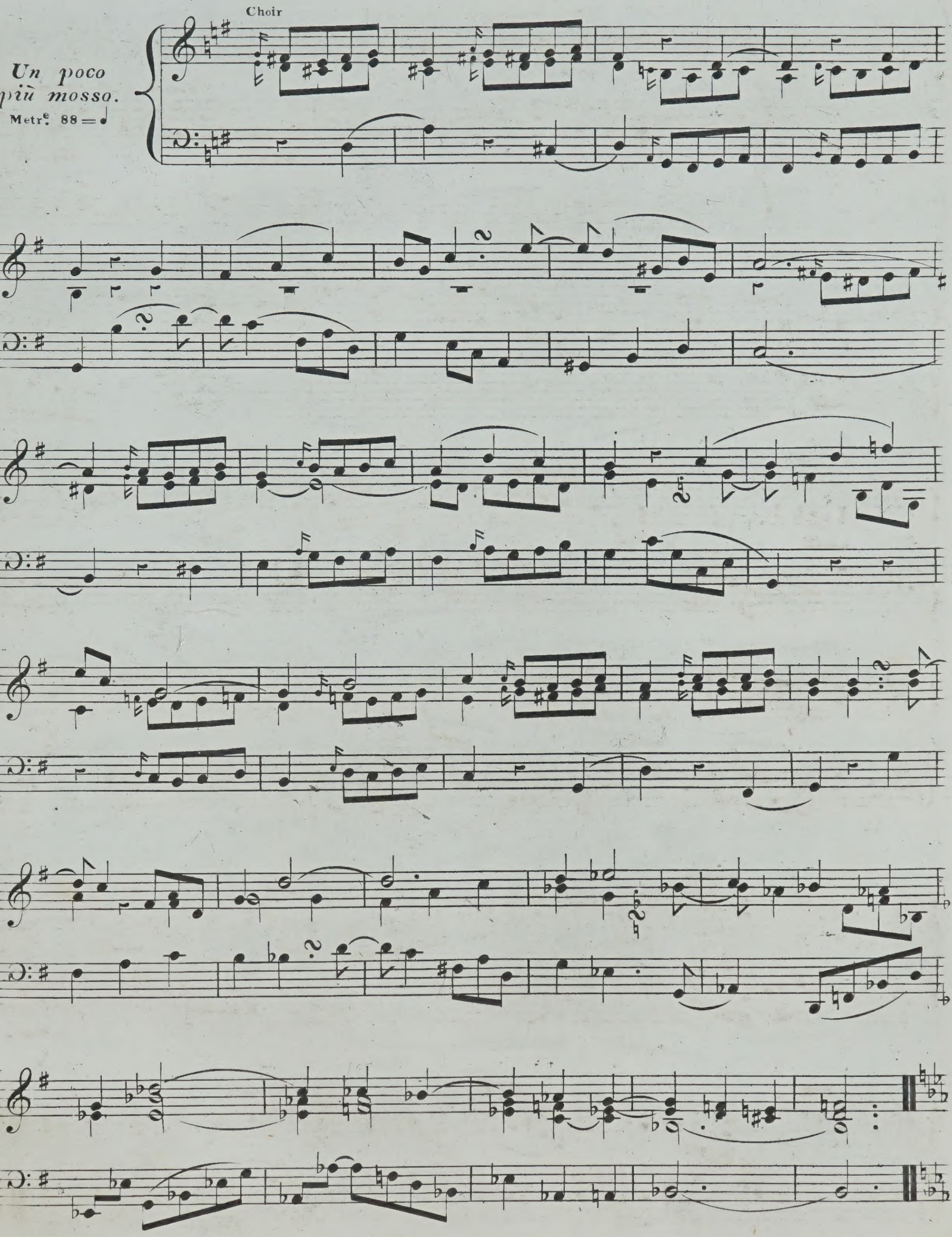
The Subjects selected
from a "Miserere" by PERGOLESI.

Composed expressly for, and presented to, this Work, by T. ADAMS.

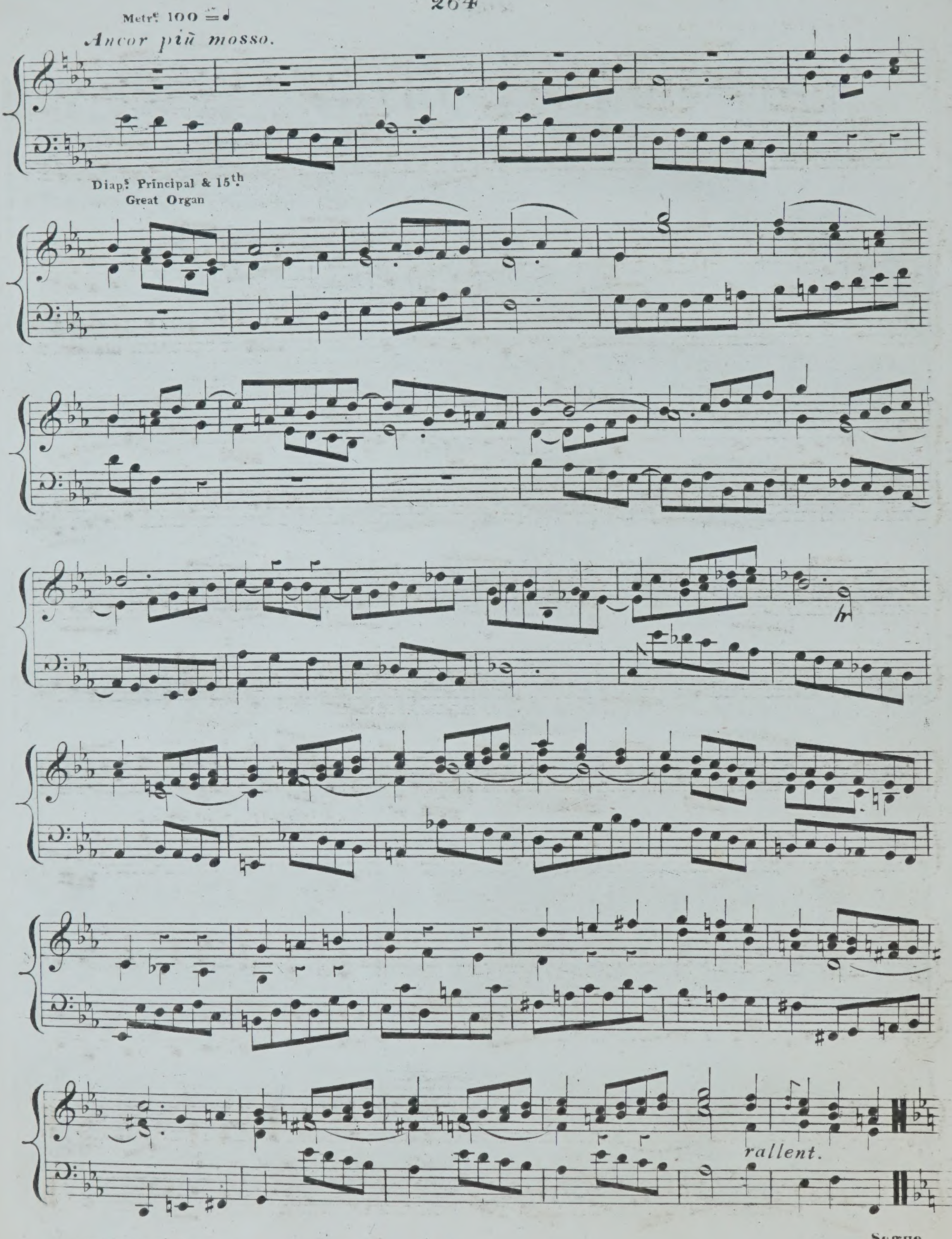
Andante,
Metronome
72 = ♩



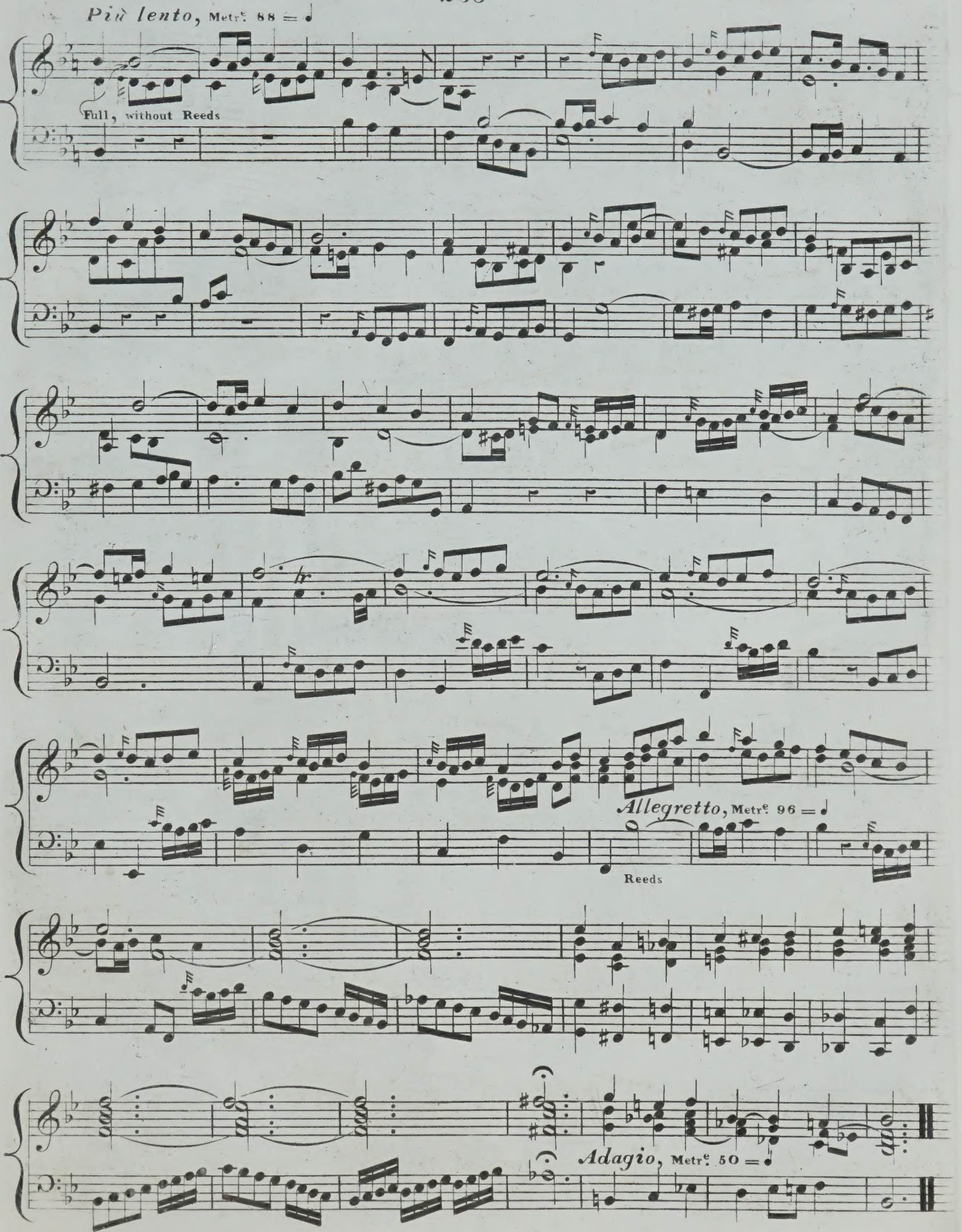
Segue
Un poco più mosso


Choir
Un poco più mosso.
Metr.e 88 = ♩

Segue
Ancor più mosso


Metre. 100 = ♩
Ancor più mosso.
Diaps. Principal & 15th.
Great Organ
tr
rallent.

Segue
Più Lento


Più lento, Metr. 88 = ♩
Full, without Reeds
tr
Allegretto, Metr. 96 = ♩
Reeds
Adagio, Metr. 50 = ♩

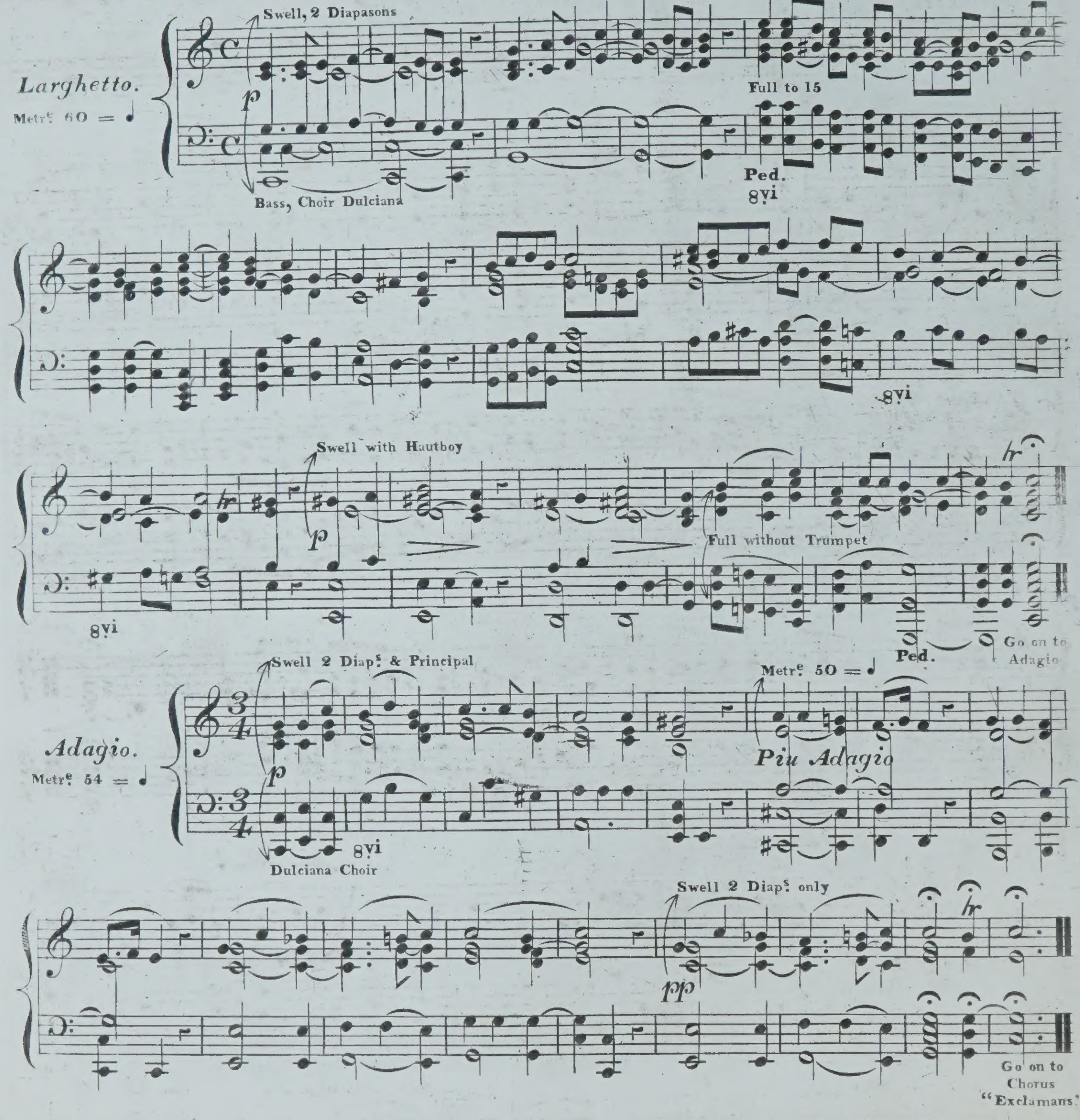
FINIS

TENEBRÆ FACTÆ SUNT.

A Motett for Four Voices.

From **NOVELLO's** "Motetts," Book 1. Page 18.

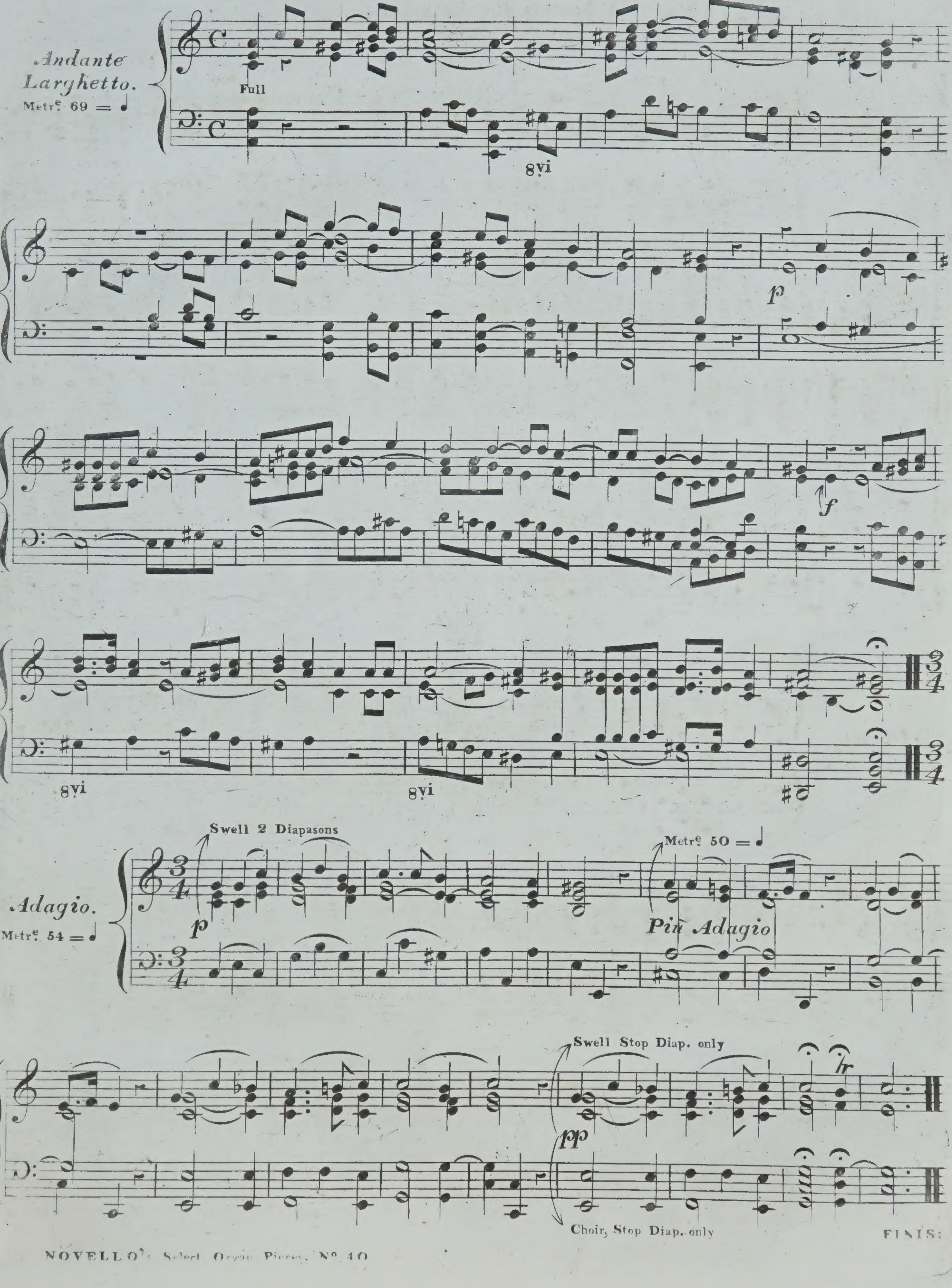
DAVID PEREZ[*]


Swell, 2 Diapasons
Larghetto.
Metr.e 60 = ♩
p
Bass, Choir Dulciana
Full to 15
Ped.
8vi
8vi
Swell with Hautboy
p
8vi
Full without Trumpet
Ped.
Go on to Adagio
Swell 2 Diap.s & Principal
Adagio.
Metr.e 54 = ♩
p
8vi
Dulciana Choir
Metr.e 50 = ♩
Piu Adagio
Swell 2 Diap.s only
pp
tr
Go on to Chorus "Exclamans."

---

[*] This ingenious Musician, of Spanish extraction, was born at Naples in 1711, and received instructions from Gallo and Mancini. On leaving the **Conservatorio**, he did not observe the usual custom of travelling throughout Italy, but repaired to Sicily where he was employed as **Maestro di Capella** at the Cathedral, and as Composer at the Opera house: after his return to Naples, he visited Rome, Florence, &c, and in 1752, Joseph, the King of Portugal, invited him to Lisbon, where he first wrote his Opera of "Demofoonte." It appears, on examining his Scores, that this Master had not much exercised his pen in the composition of fugues or learned counterpoint for the Church, but there is much grace and elegance in his productions. Like **SEBASTIAN BACH** and **HANDEL**, he was blind during the latter years of his life, and when labouring under this calamity, and confined to his bed, he frequently dictated, without an Instrument, compositions in several parts. He sung with great taste, particularly cantabile and pathetic airs. **PEREZ** died at the age of sixty seven, after living twenty seven years in Portugal, much admired, beloved and respected.

Chorus, "Exclamans."

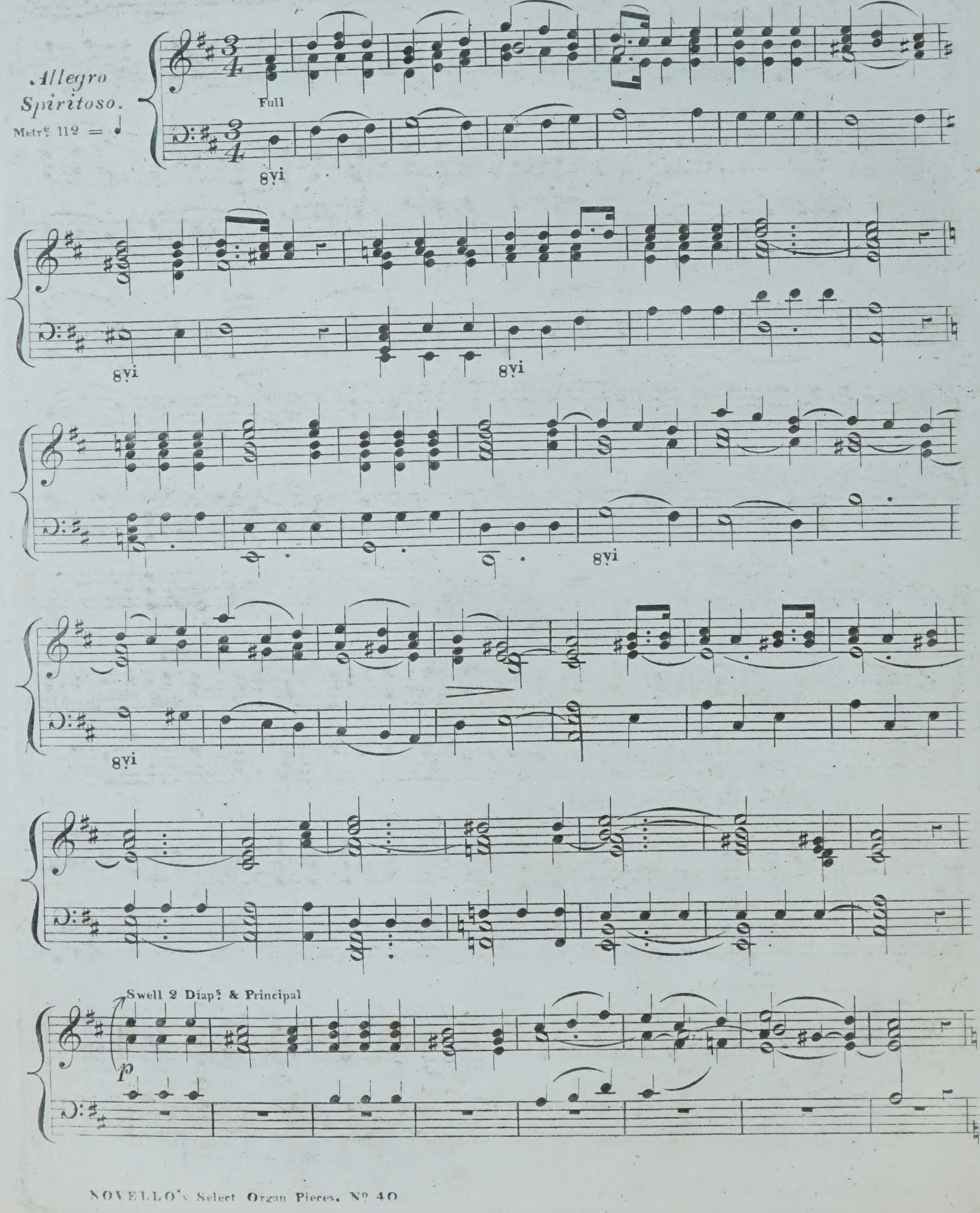

Andante Larghetto.
Metr^e. 69 = ♩
Full
8^vi
p
f
8^vi
8^vi
Swell 2 Diapasons
Adagio.
Metr^e. 54 = ♩
p
Metr^e. 50 = ♩
Più Adagio
Swell Stop Diap. only
pp
tr
Choir, Stop Diap. only

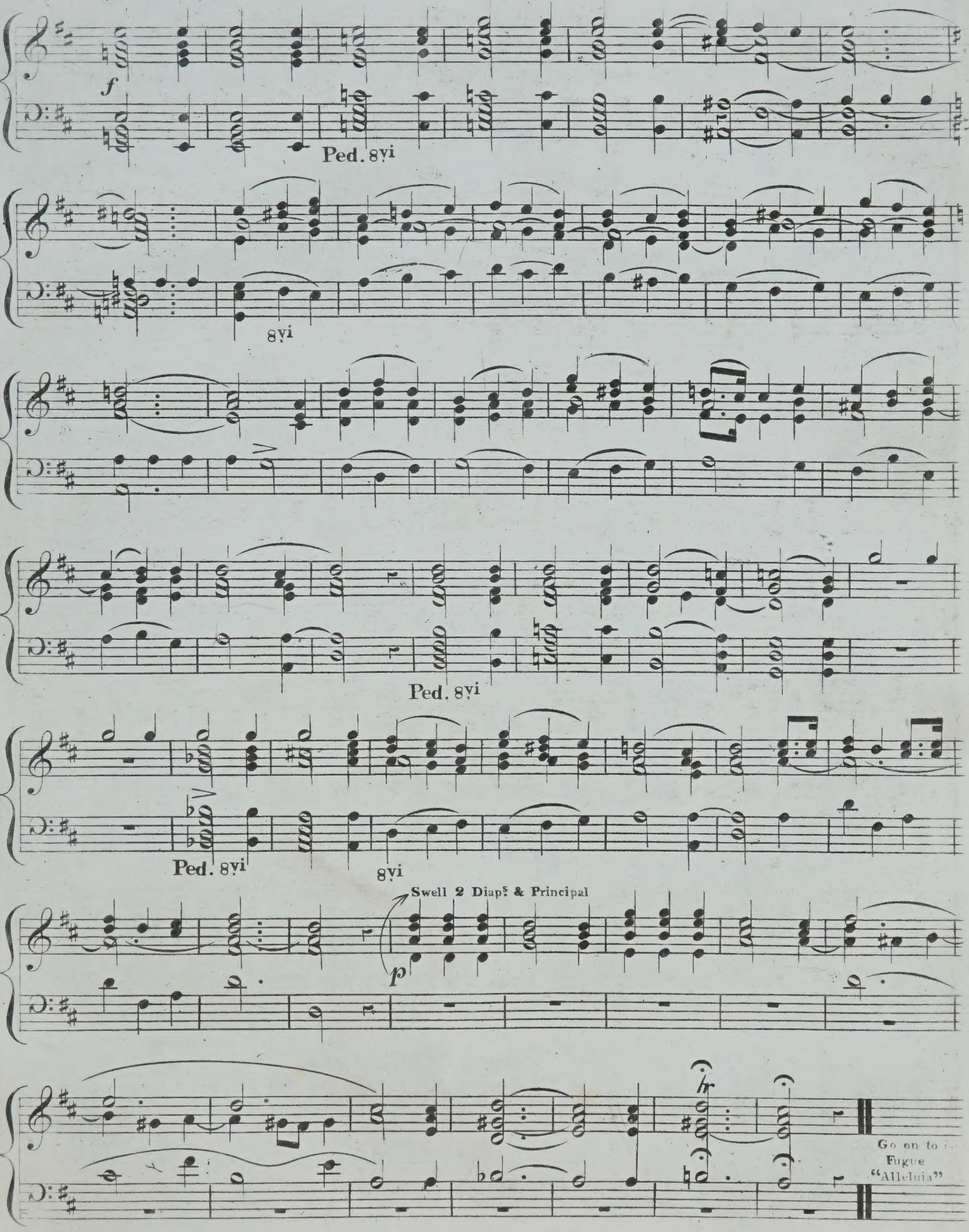
FINIS:

HÆC DIES.

A Chorus and Fugue.

Composed by **NOVELLO.**
From the "Motetts" Book 4. Page 8.


Allegro Spiritoso.
Metr^e. 112 = ♩
Full
8vi
8vi
8vi
8vi
8vi
Swell 2 Diap^s. & Principal
p


f
Ped. 8vi
8vi
Ped. 8vi
Ped. 8vi
8vi
Swell 2 Diap^s & Principal
p
tr
Go on to
Fugue
"Alleluia"

X

ALLELUIA.

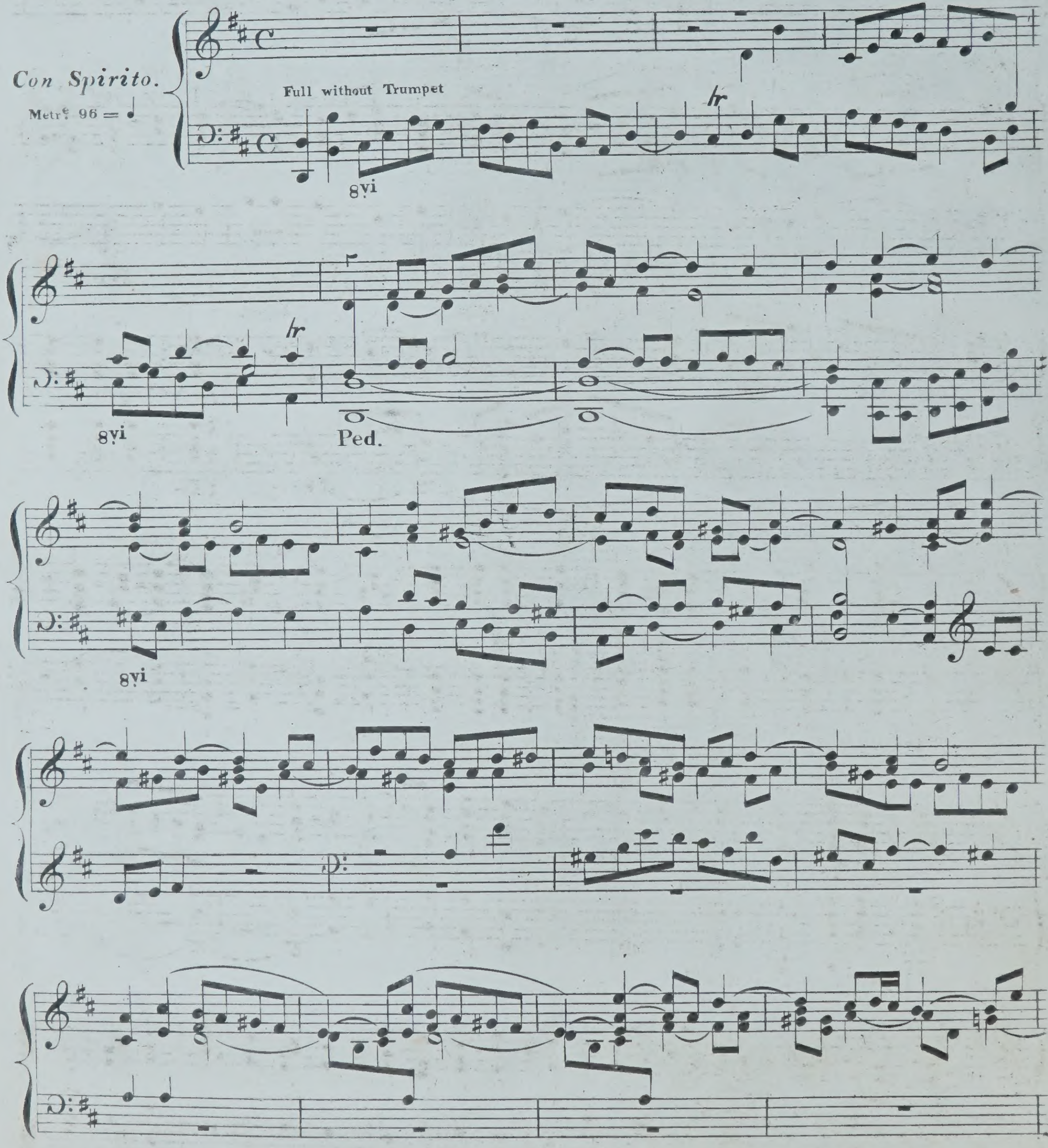
Choral Fugato.

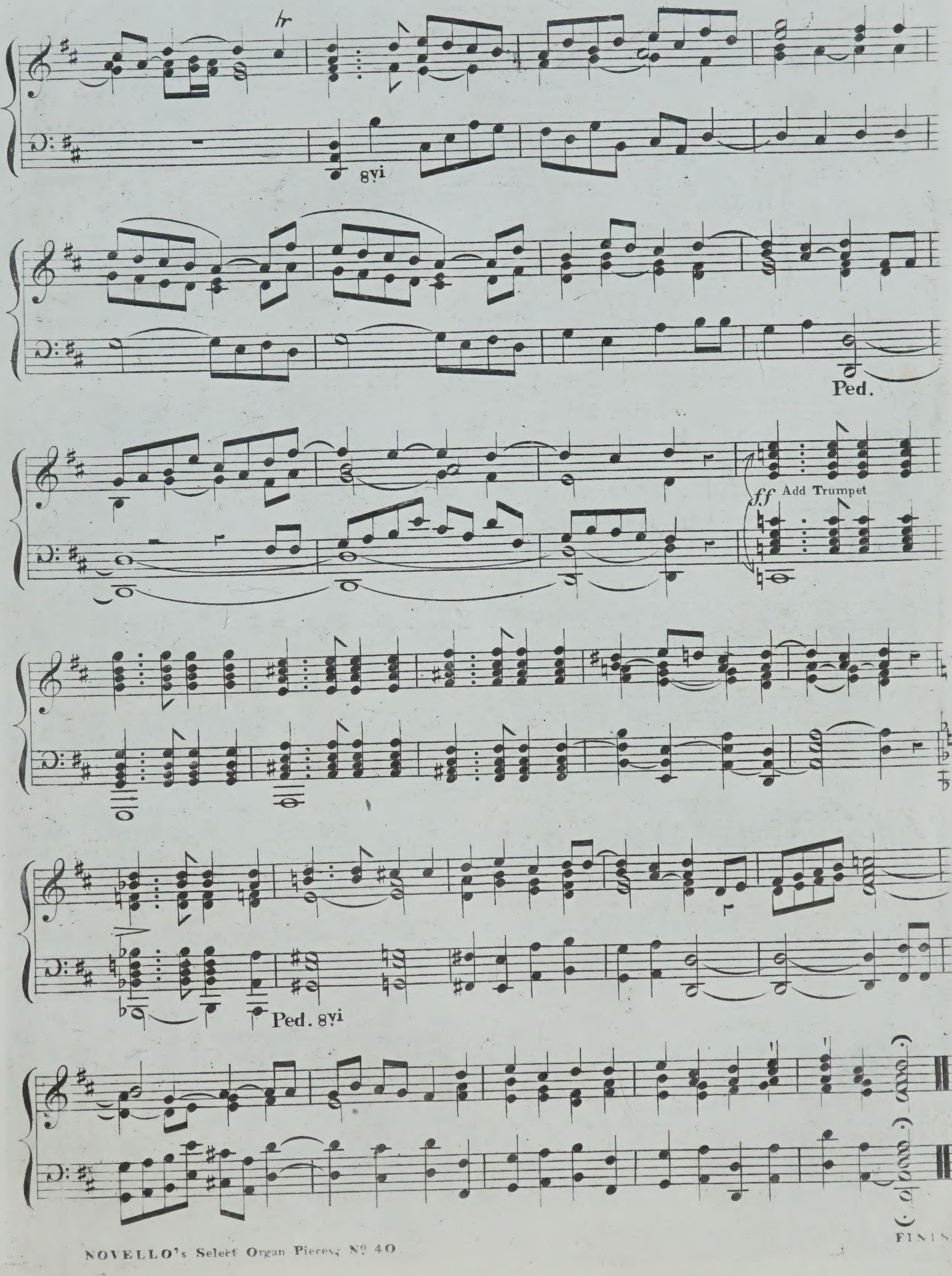
From the "Hæc Dies." Easter Hymn.

XV

Composed by
NOVELLO.

Con Spirito.
Metr? 96 = ♩


Full without Trumpet
tr
8vi
tr
8vi
Ped.
8vi


tr
8vi
Ped.
ff Add Trumpet
Ped. 8vi

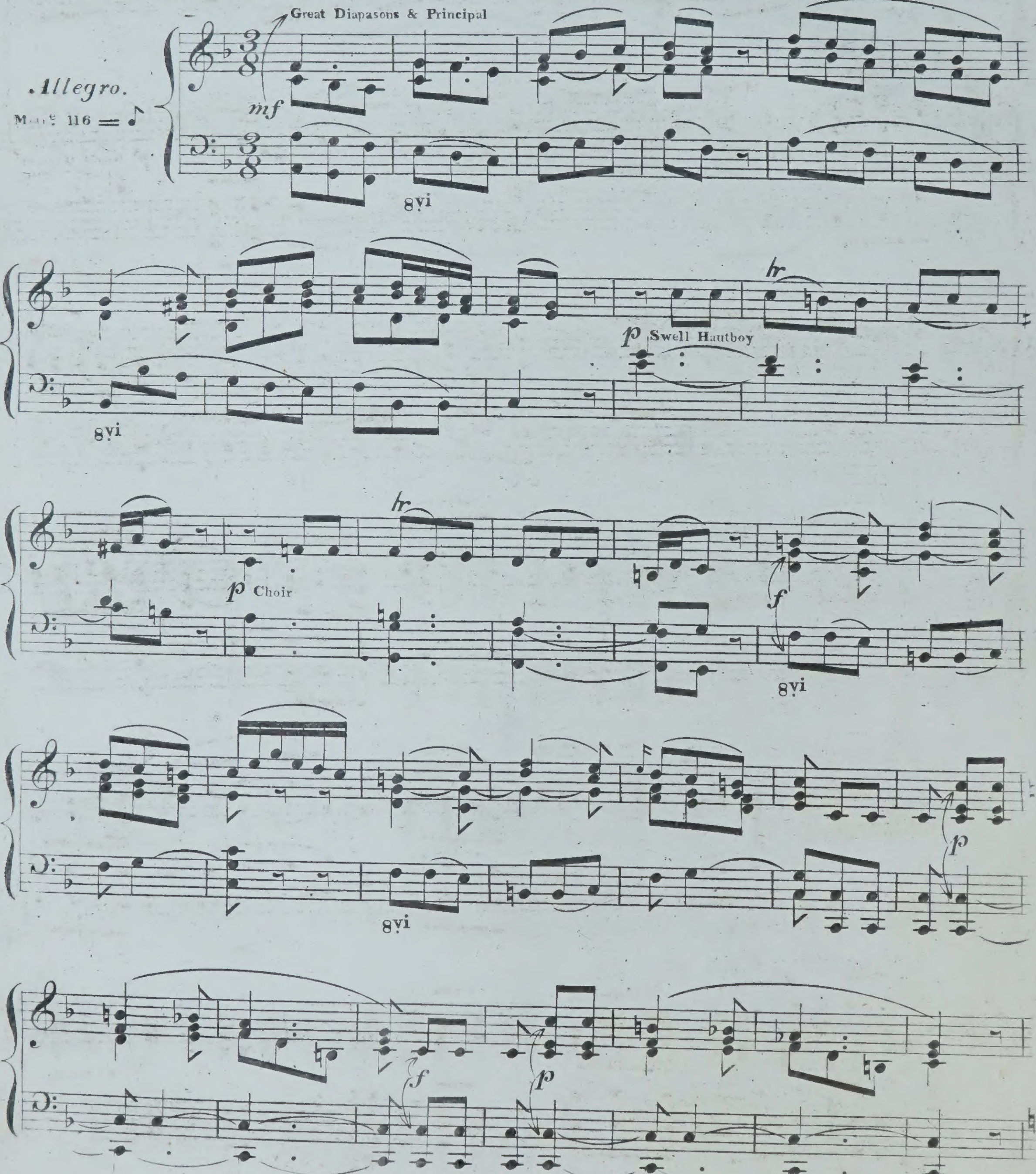
FINIS.

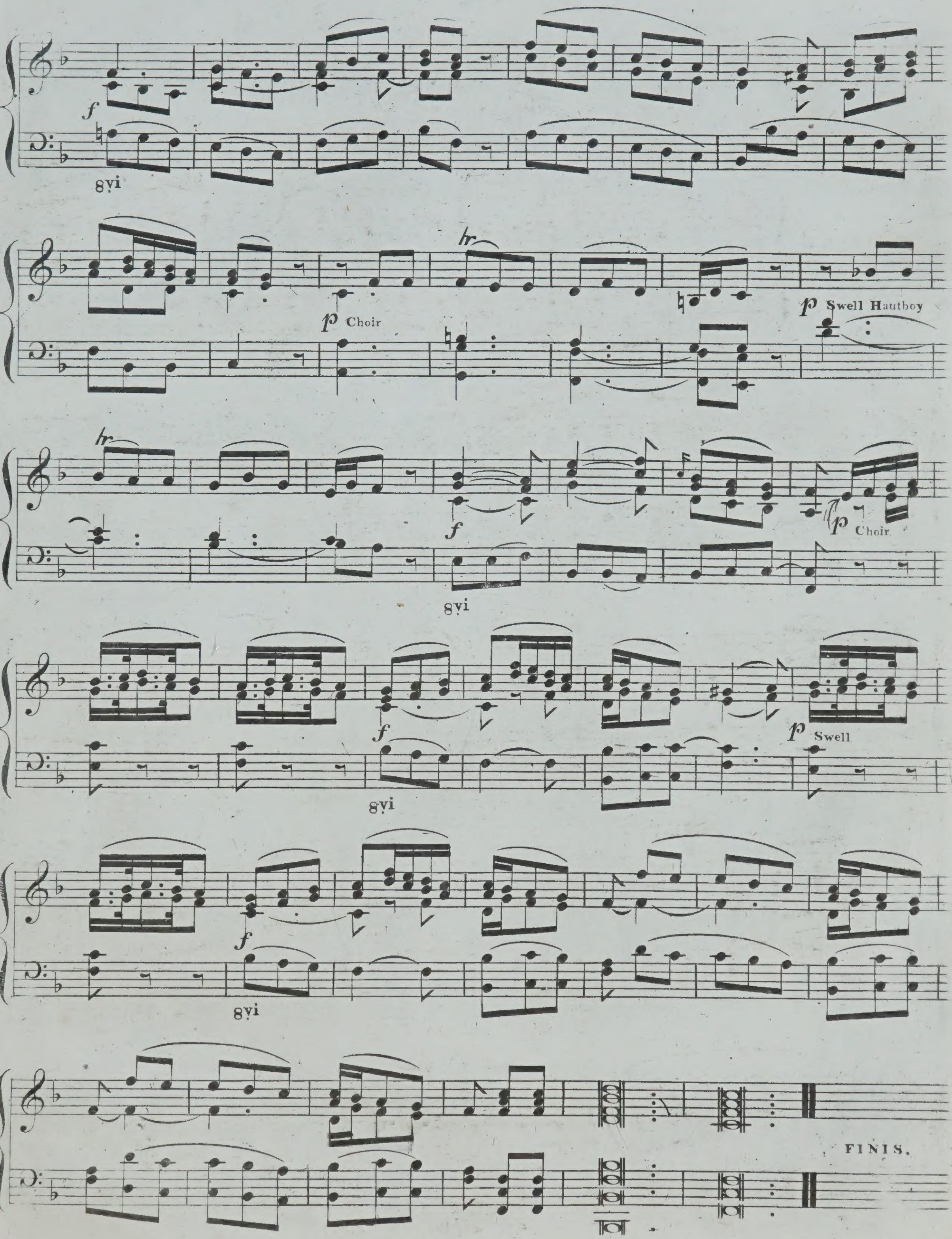
DONA NOBIS PACEM.

Quartett and Chorus.

From the Third Mass.

MOZART.


Great Diapasons & Principal
Allegro.
Mälz? 116 = ♪
mf
8vi
p Swell Hautboy
tr
p Choir
f
p

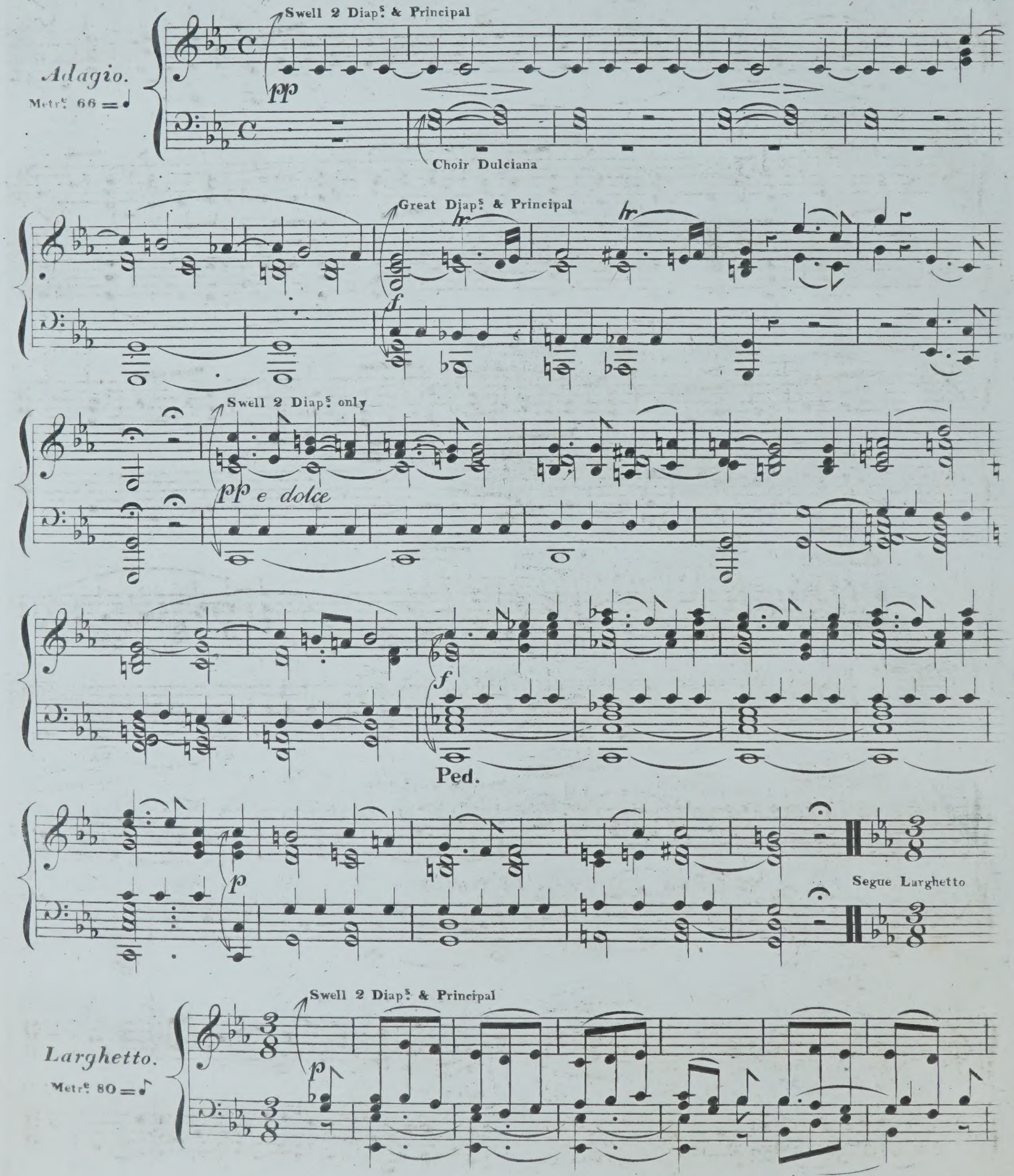

f
8vi
p Choir
p Swell Hautboy
f
8vi
p Choir
f
8vi
p Swell
f
8vi
FINIS.

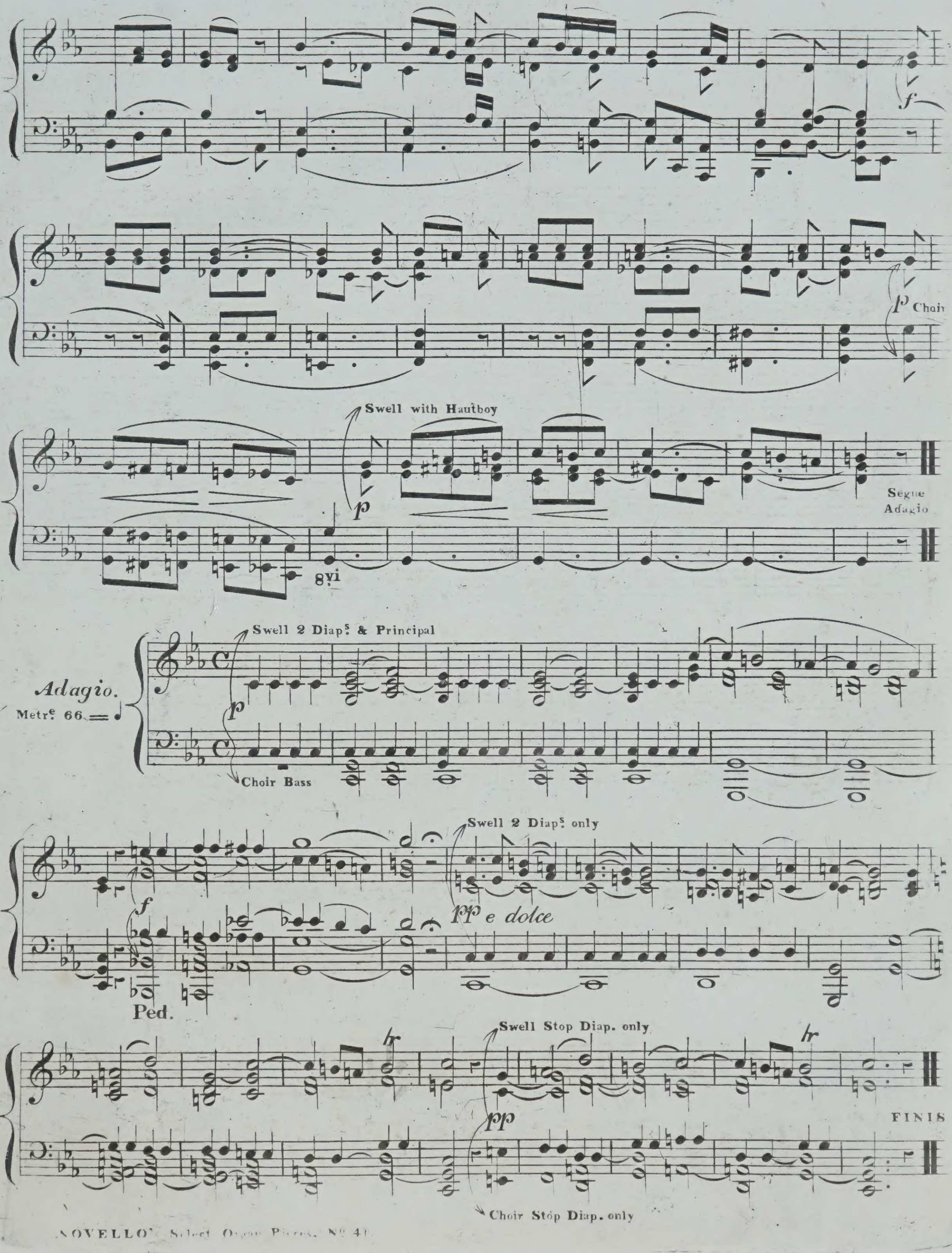
MISERERE NOBIS.

A Quartett and Chorus.

From NOVELLO's "Evening Service," Book 11, Page 9.

WINTER.


Adagio.
Metr.e 66 = ♩
Swell 2 Diap.s & Principal
pp
Choir Dulciana
Great Diap.s & Principal
f
tr
tr
Swell 2 Diap.s only
pp e dolce
f
Ped.
p
Segue Larghetto
Larghetto.
Metr.e 80 = ♪
Swell 2 Diap.s & Principal
p

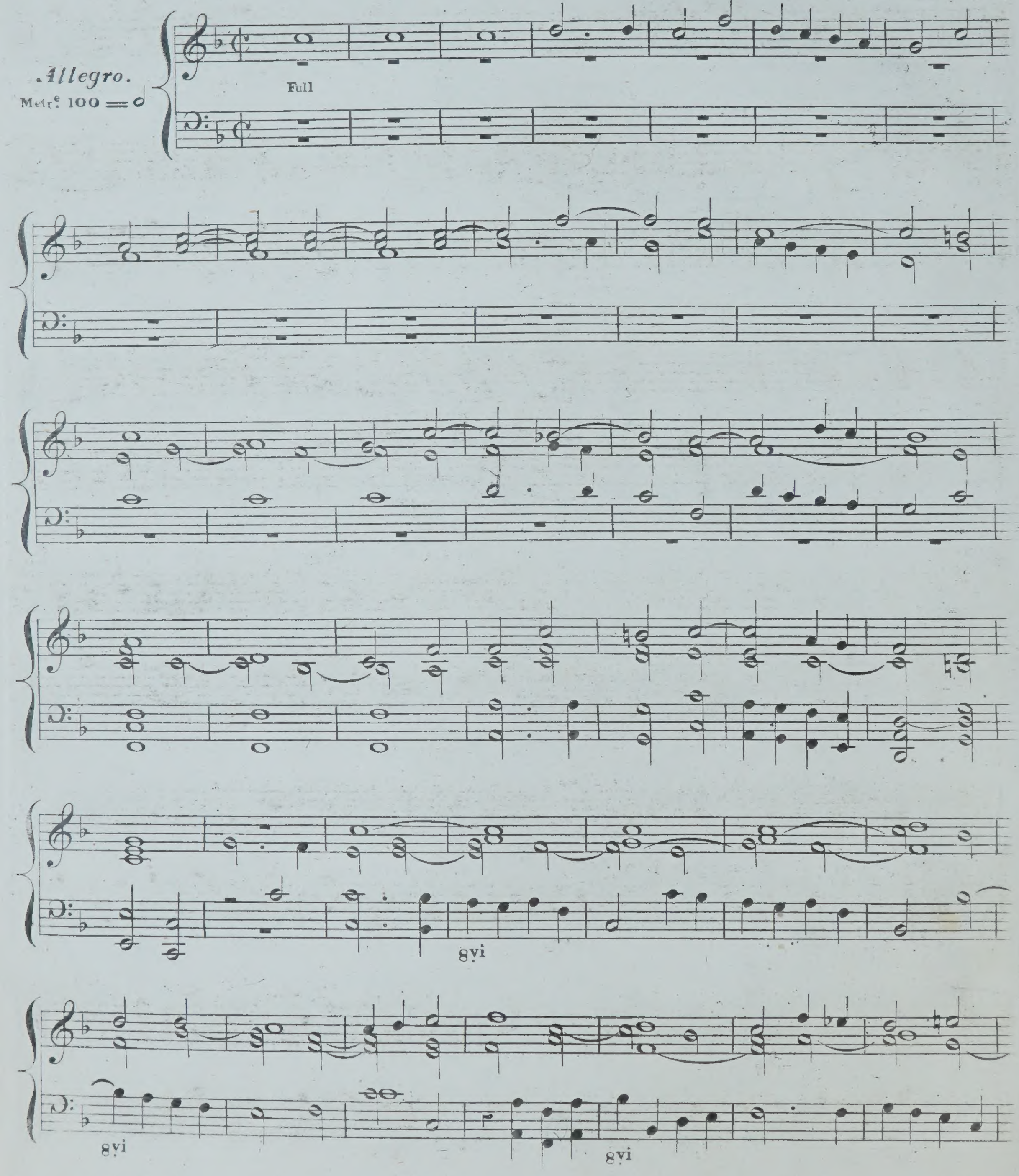

f
p Choir
Swell with Hautboy
p
8vi
Segue Adagio
Adagio.
Metr.e 66 = ♩
Swell 2 Diaps. & Principal
p
Choir Bass
f
Ped.
Swell 2 Diaps. only
pp e dolce
Swell Stop Diap. only
tr
tr
pp
FINIS
Choir Stop Diap. only

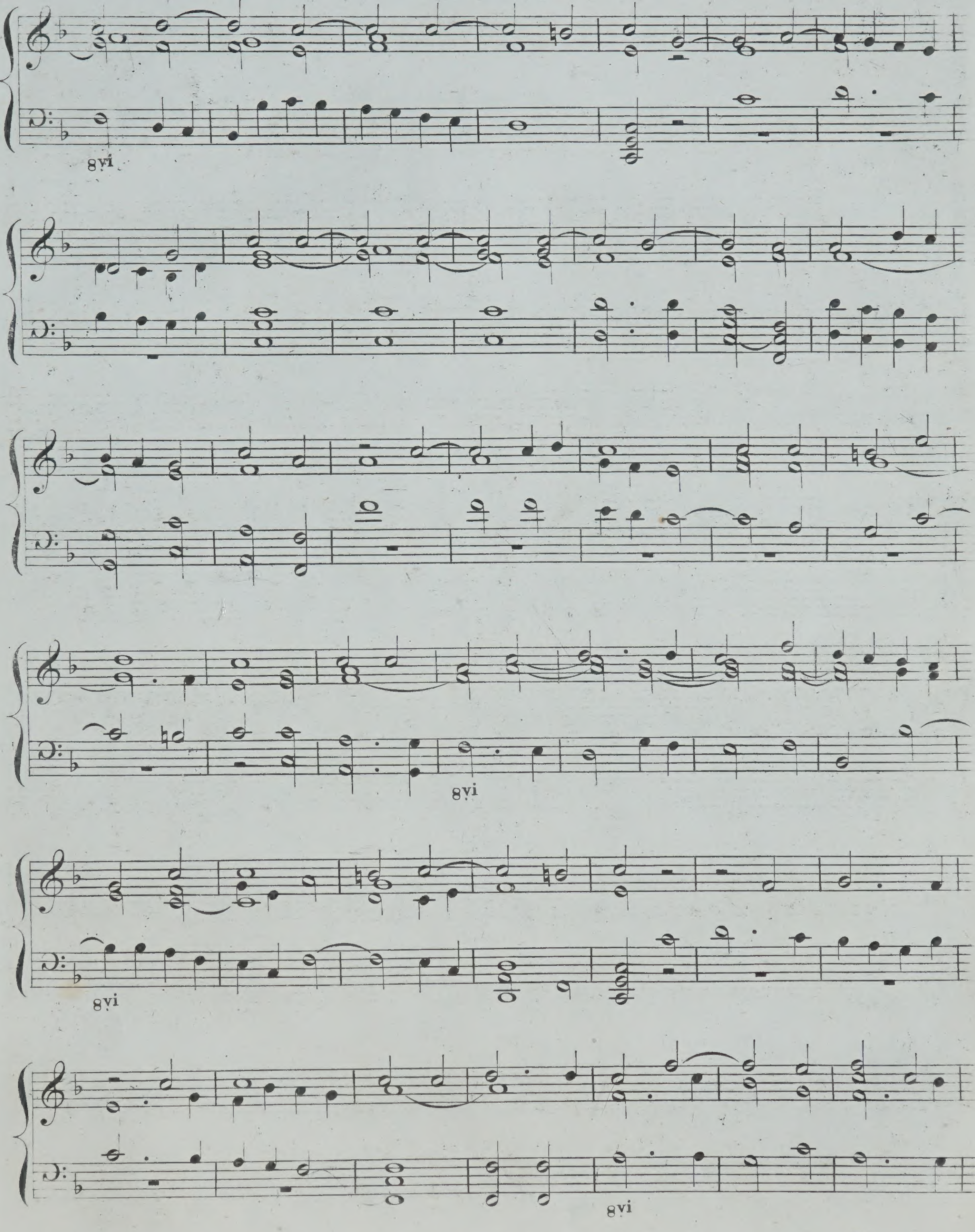
CUM SANCTO SPIRITU.

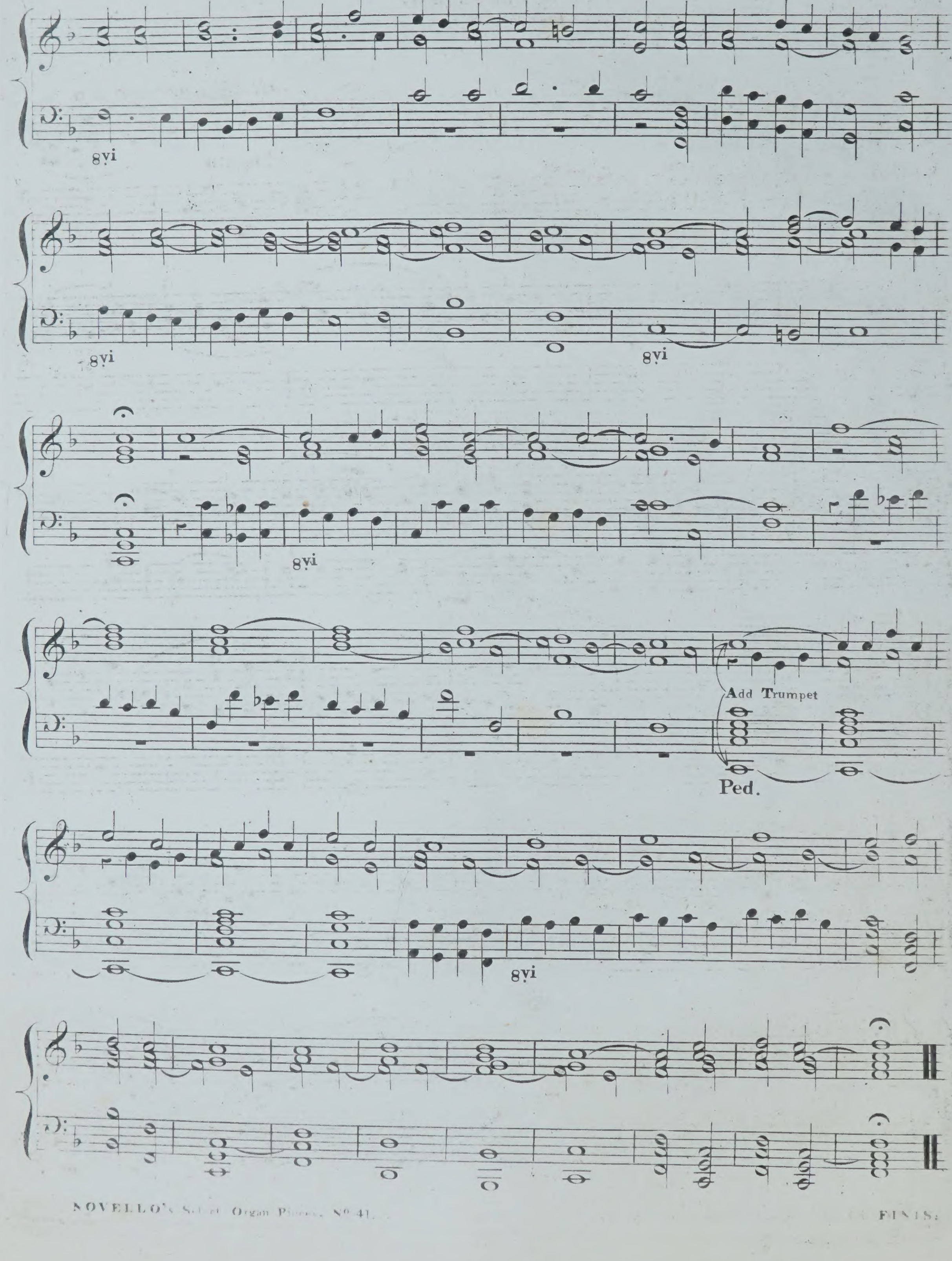
Fugue for Five Voices.

From a Mass.

LEO.
From the Fitzwilliam Music.
Vol. 3, Page 61.


Allegro.
Metr.e 100 = 𝅗𝅥
Full
8vi
8vi
8vi


8vi
8vi
8vi
8vi

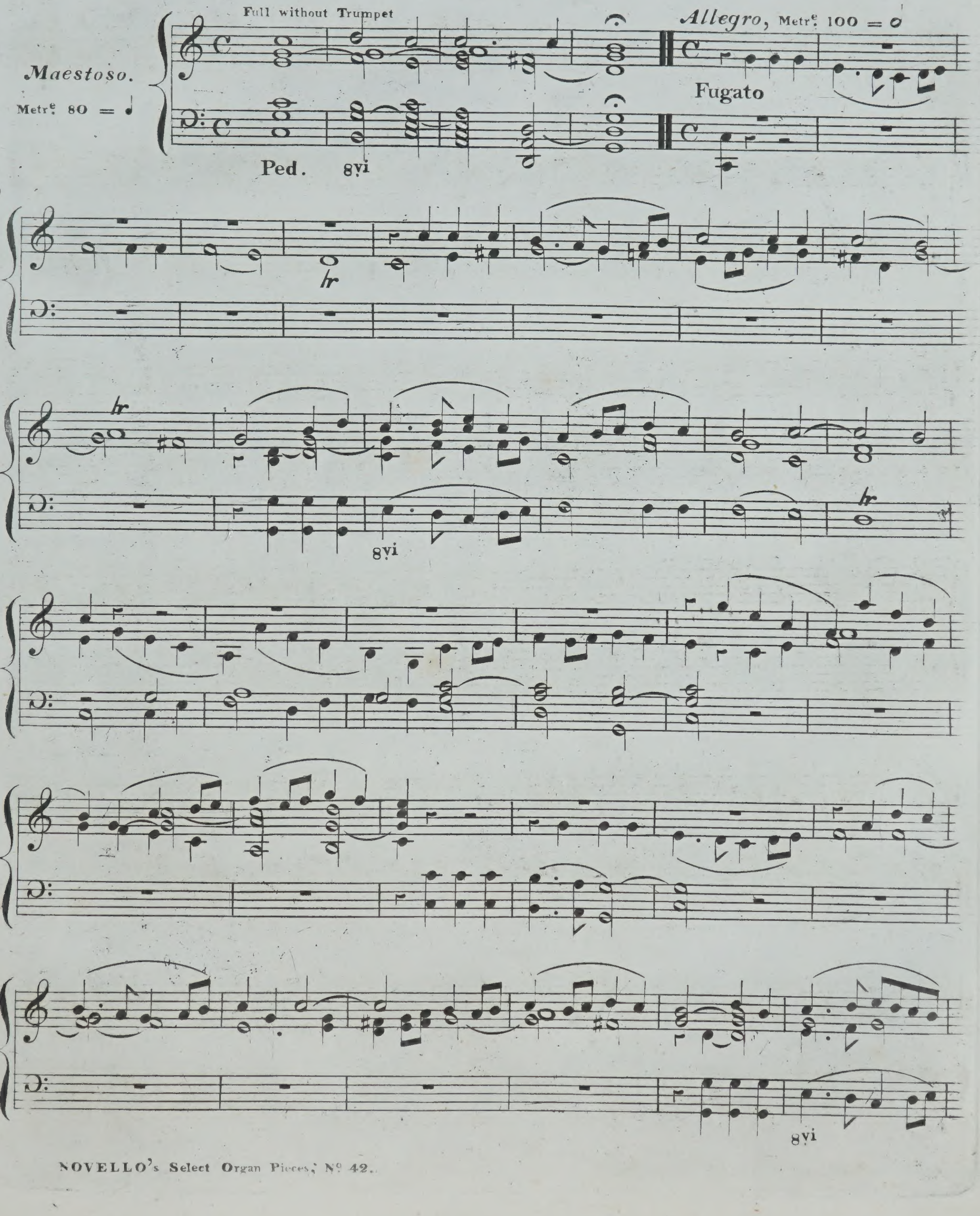

8vi
8vi
8vi
8vi
Add Trumpet
Ped.
8vi

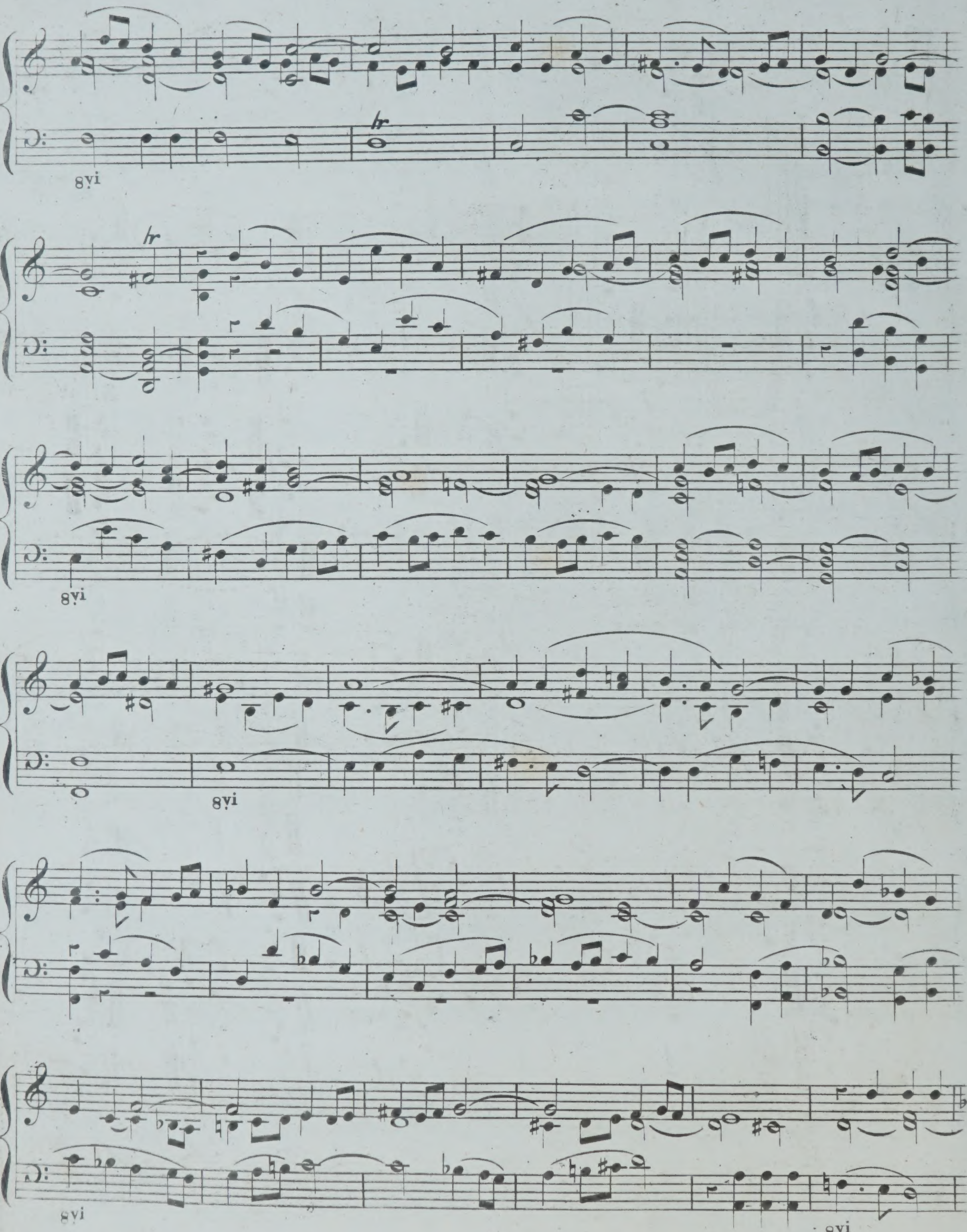
FINIS.

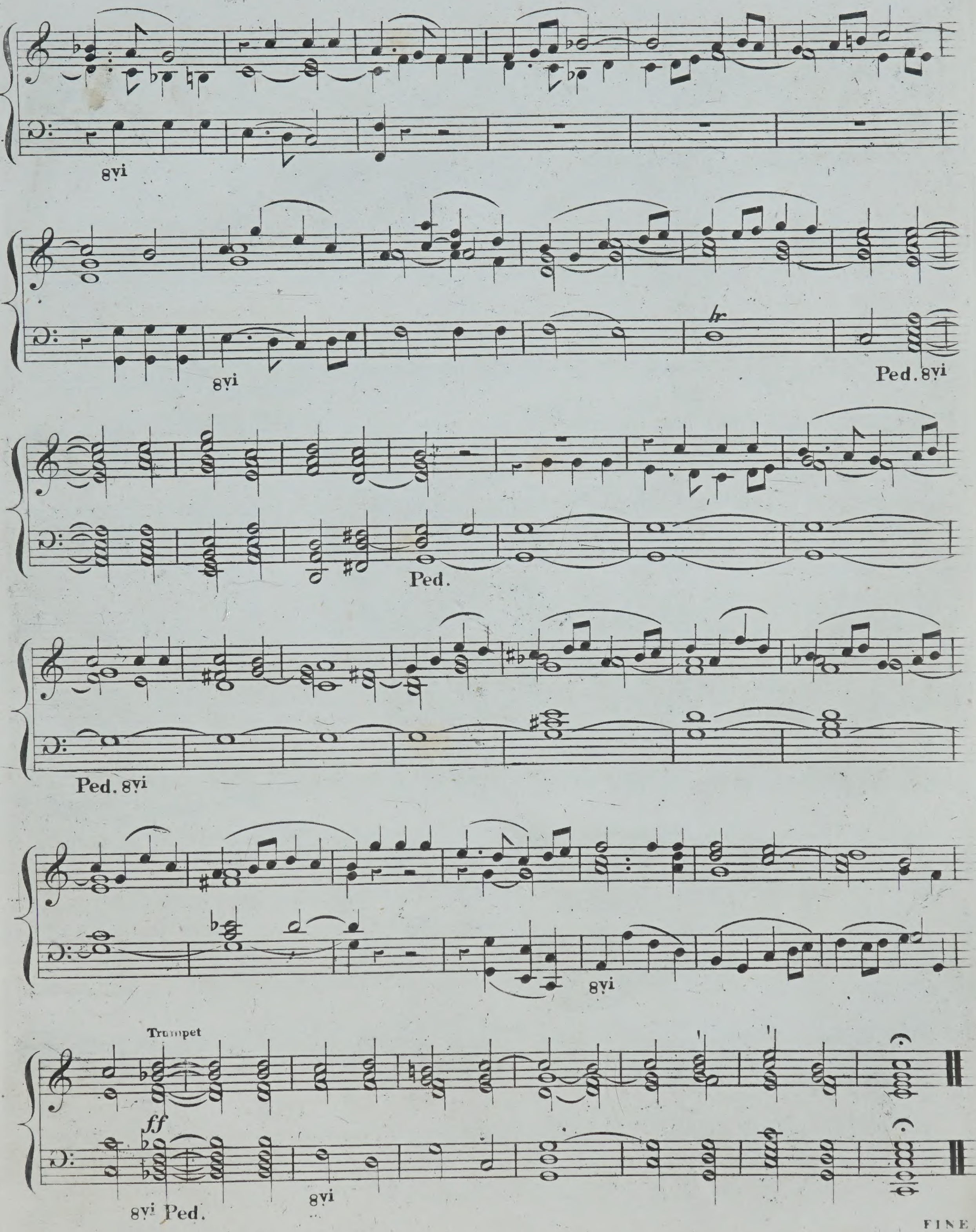
ÇUM SANCTO SPIPITU.

Chorus and Fugato,

from **NOVELLO**'s First Mass for Four Voices.


Maestoso.
Metrᵉ. 80 = ♩
Full without Trumpet
Ped.
8vi
Allegro, Metrᵉ. 100 = 𝅗𝅥
Fugato
tr
8vi
tr
8vi


8vi
tr
tr
8vi
8vi
8vi
8vi

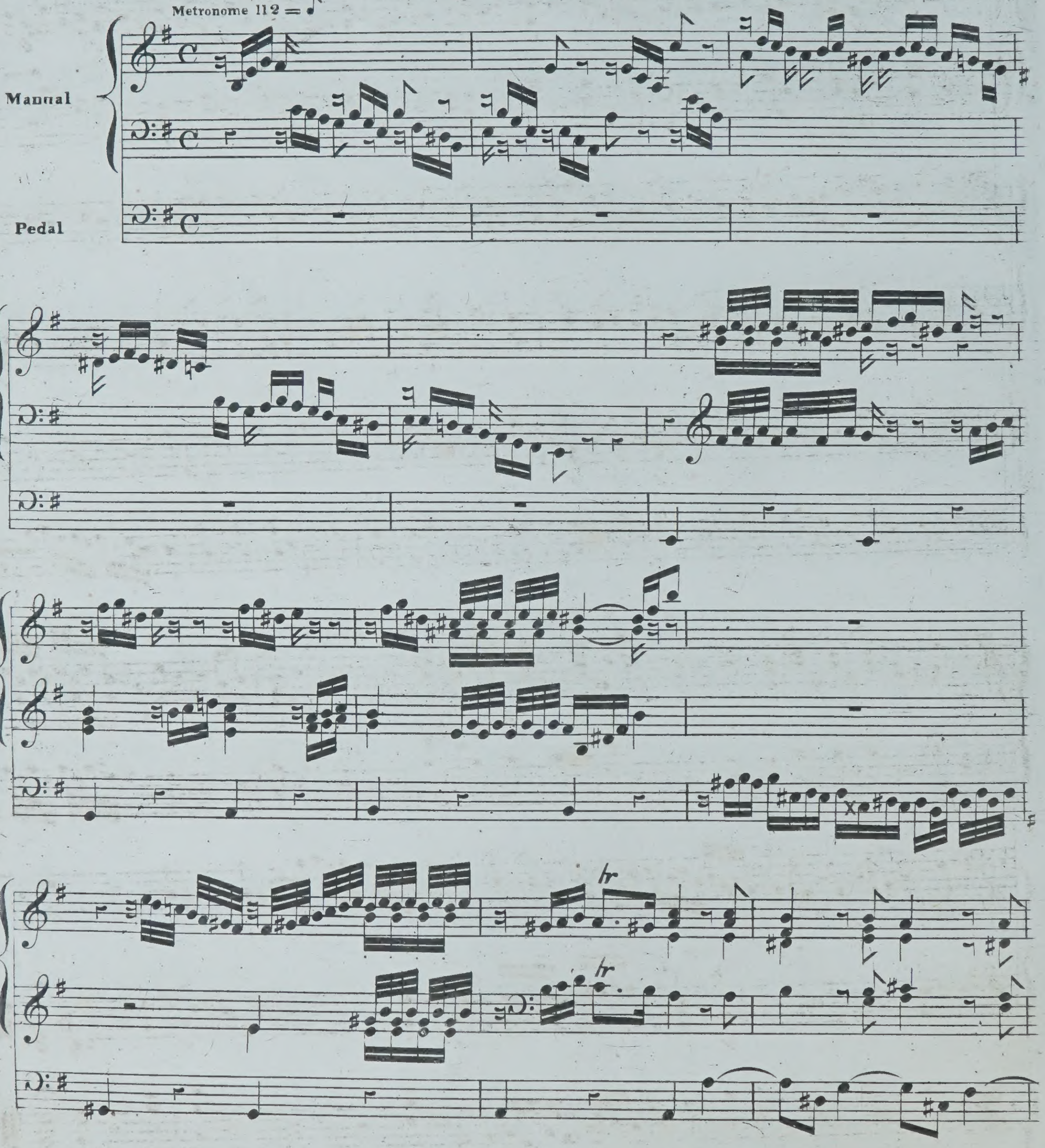

8vi
8vi
Ped. 8vi
Ped.
Ped. 8vi
8vi
Trumpet
ff
8vi Ped.
8vi

FINE

PRELUDE and FUGUE
in E Minor.

SEBASTIAN BACH. *

From a M. S. never before published.



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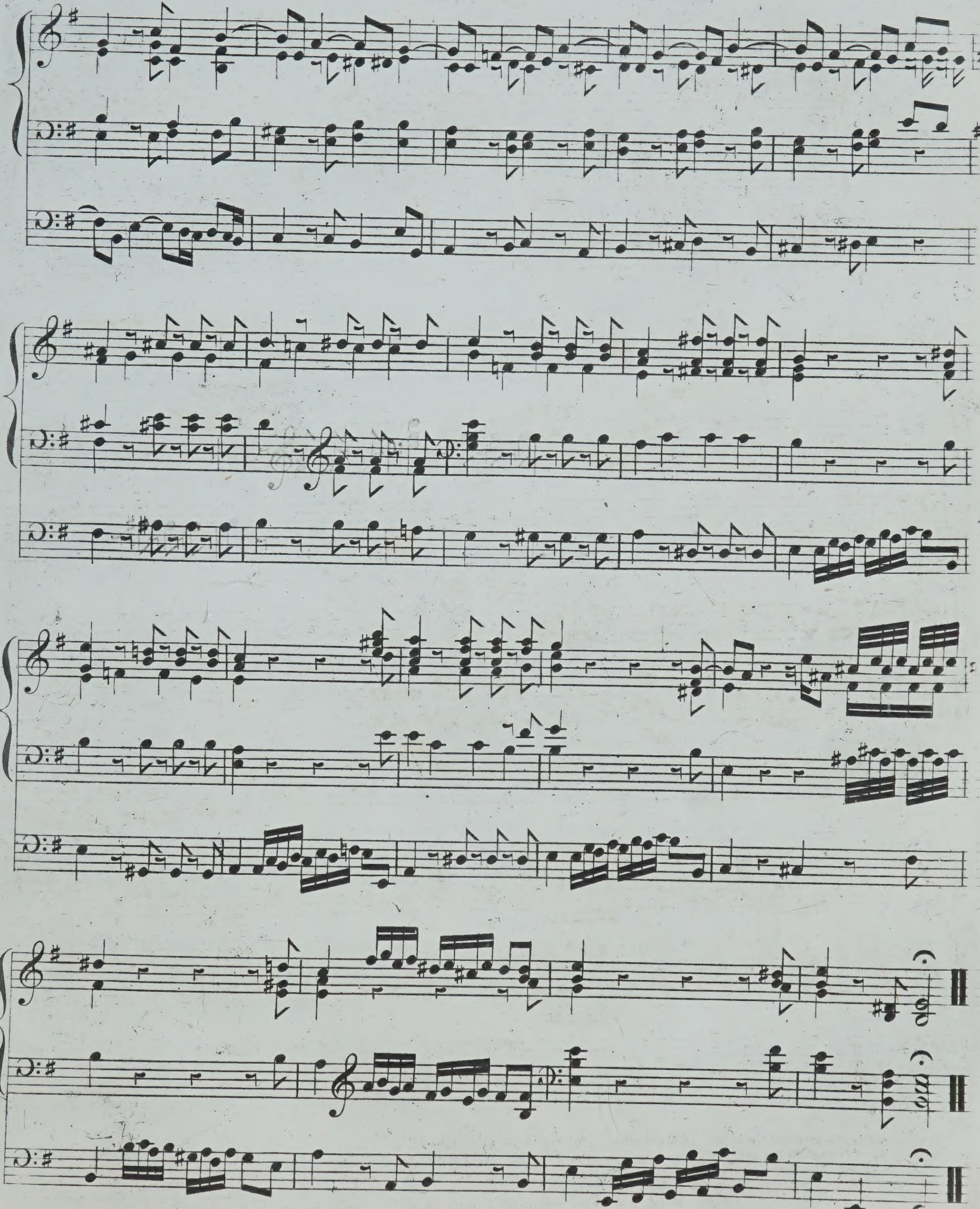
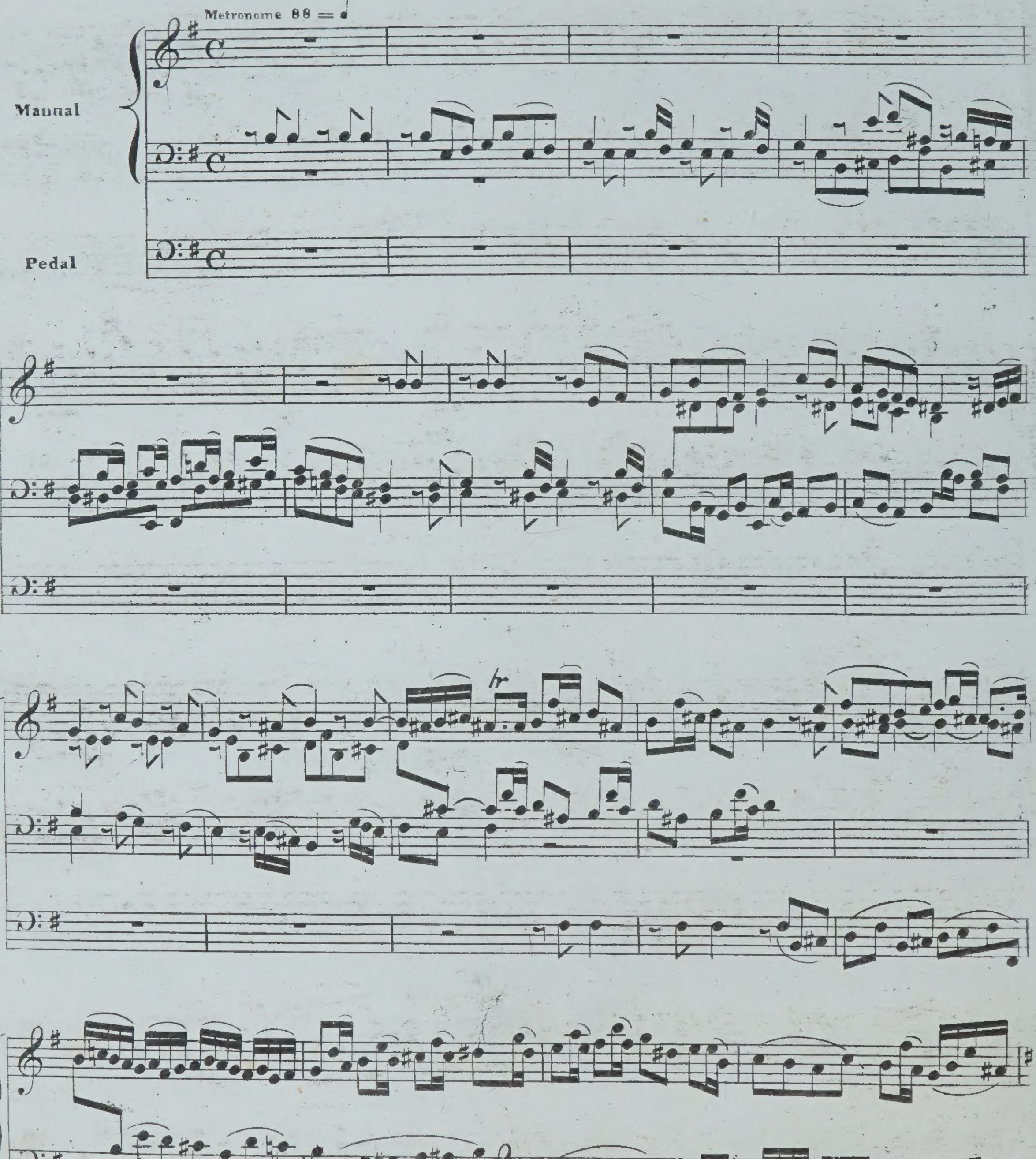
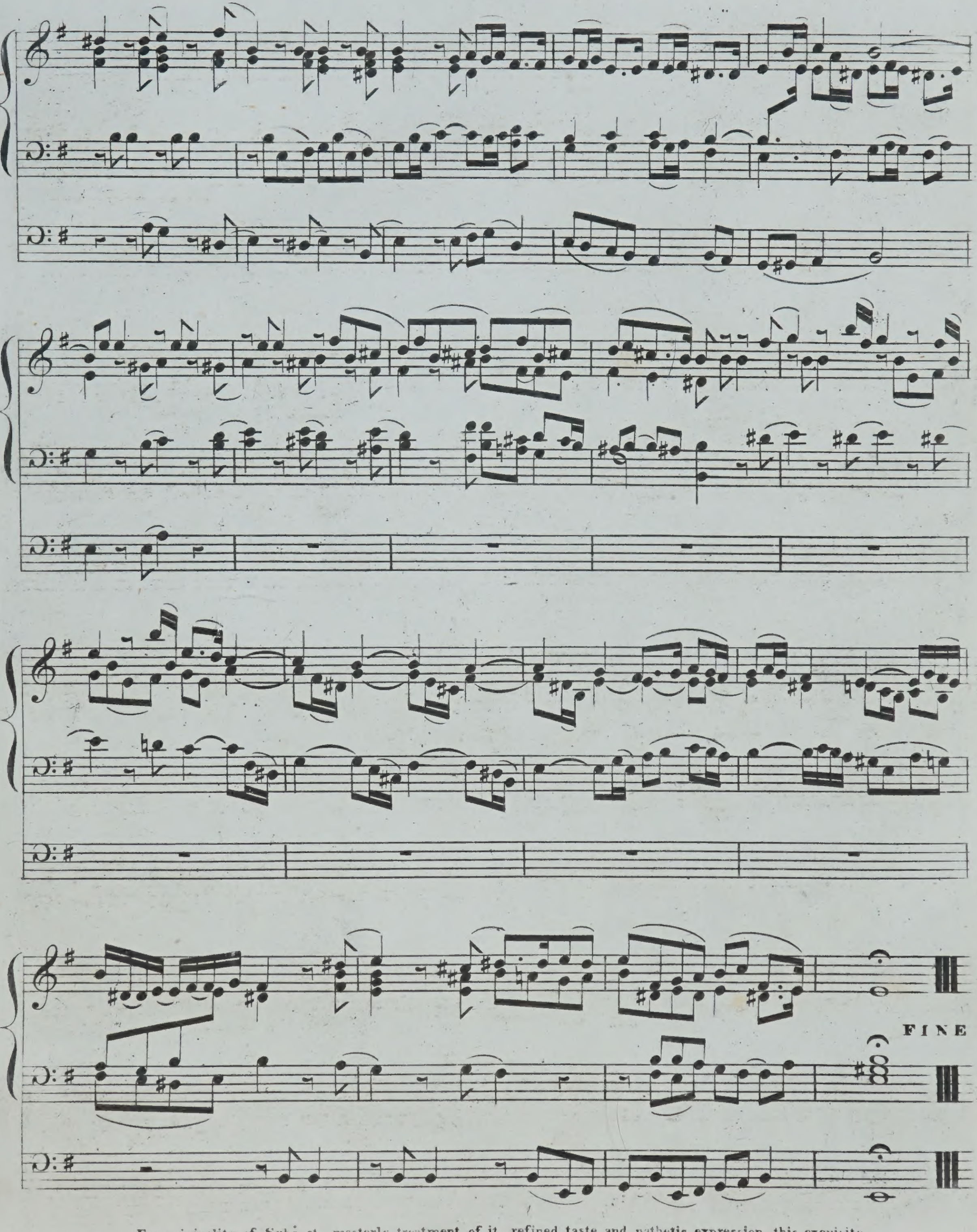
* For this extremely rare specimen of **SEBASTIAN BACH**'s extraordinary musical genius, the Editor is indebted to the obliging politeness of his kind friend **MENDELSSOHN BARTHOLDY**, who frequently played it to him, **from memory**, at the time when there was no Copy of the Manuscript to be obtained in England. During his visit to Germany this year (1833) Mr. Mendelssohn was so kind as to procure a Copy, and very obligingly allowed a transcript of it to be made for the Editor of this Work, who had so often expressed his admiration of the Composition. The writer of the present note gladly avails himself of this opportunity of expressing his best acknowledgments to a gentleman whom he considers one of the greatest ornaments of the musical art in the present age, for this as well as for other highly gratifying proofs of his liberal and friendly sentiments towards him.



Segue Fuga

FUGA

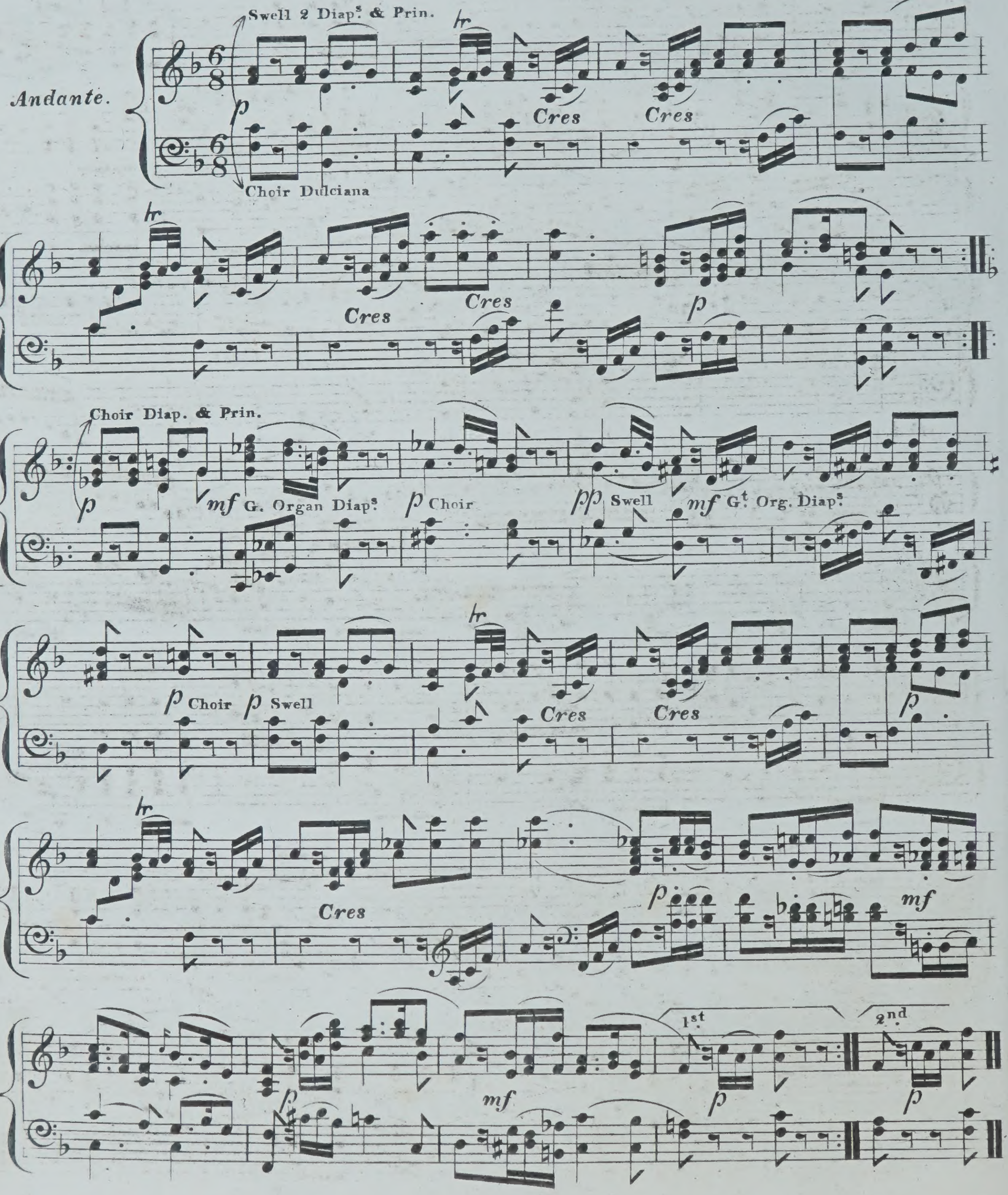

Metronome 88 =
Manual
Pedal
tr

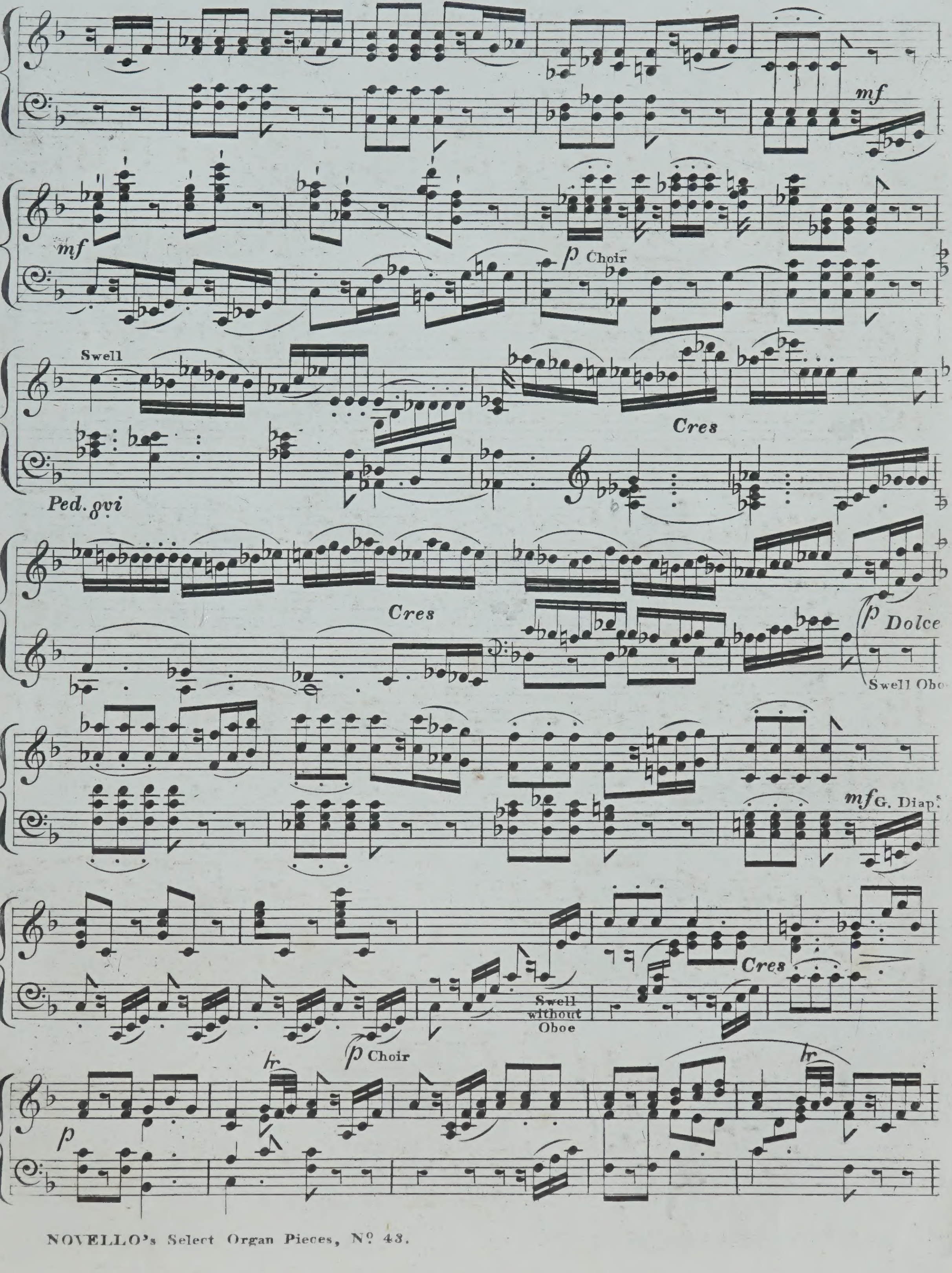


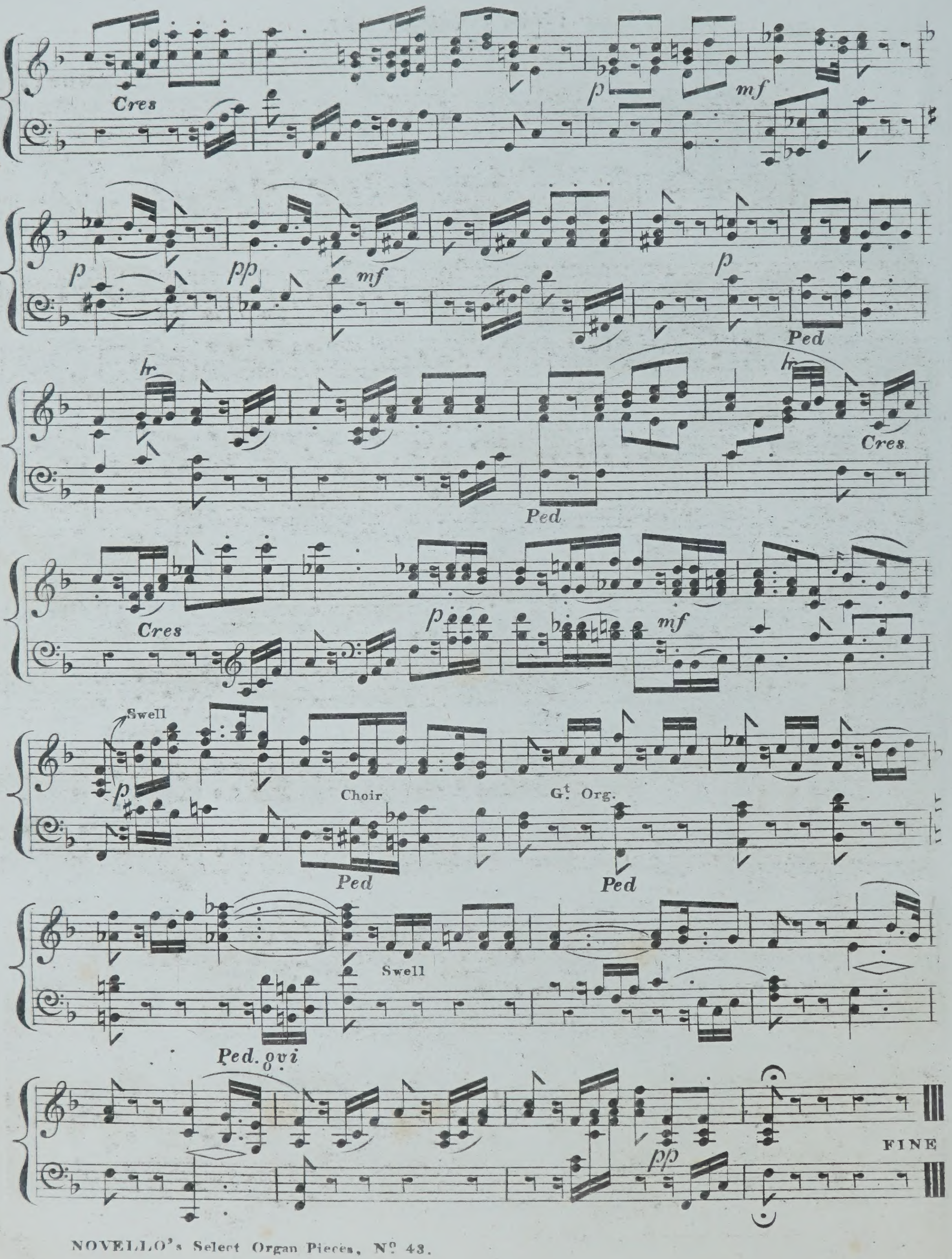
For originality of Subject, masterly treatment of it, refined taste and pathetic expression, this exquisite Fugue has probably never been exceeded, even by SEBASTIAN BACH himself.

ANDANTE MOVEMENT.

From **MOZART**'s Quartett in D Minor, inscribed to **HAYDN**.


Swell 2 Diaps. & Prin.
Andante.
p
Choir Dulciana
tr
Cres
Cres
tr
Cres
Cres
p
Choir Diap. & Prin.
p
mf G. Organ Diaps.
p Choir
pp Swell
mf Gt. Org. Diaps.
tr
p Choir
p Swell
Cres
Cres
p
tr
Cres
p
mf
1st
2nd
mf
p
p


mf
mf
p Choir
Swell
Cres
Ped. 8vi
Cres
p Dolce
Swell Oboe
mf G. Diap.
Swell without Oboe
Cres
p Choir
p
tr
tr

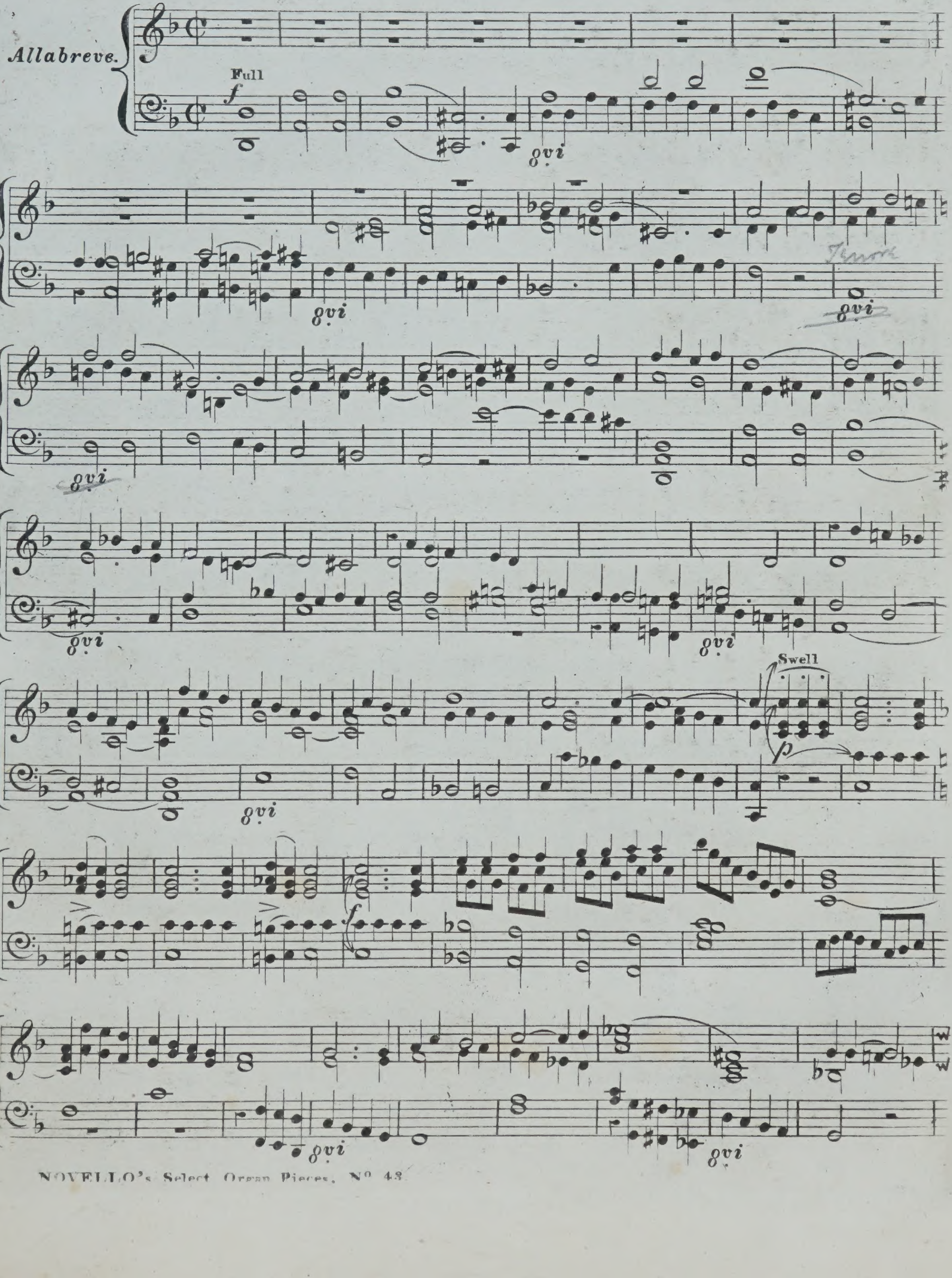

Cres
p
mf
p
pp
mf
p
Ped
tr
tr
Cres
Ped
Cres
p
mf
Swell
p
Choir
Gt. Org.
Ped
Ped
Swell
Ped. 8vi
pp
FINE

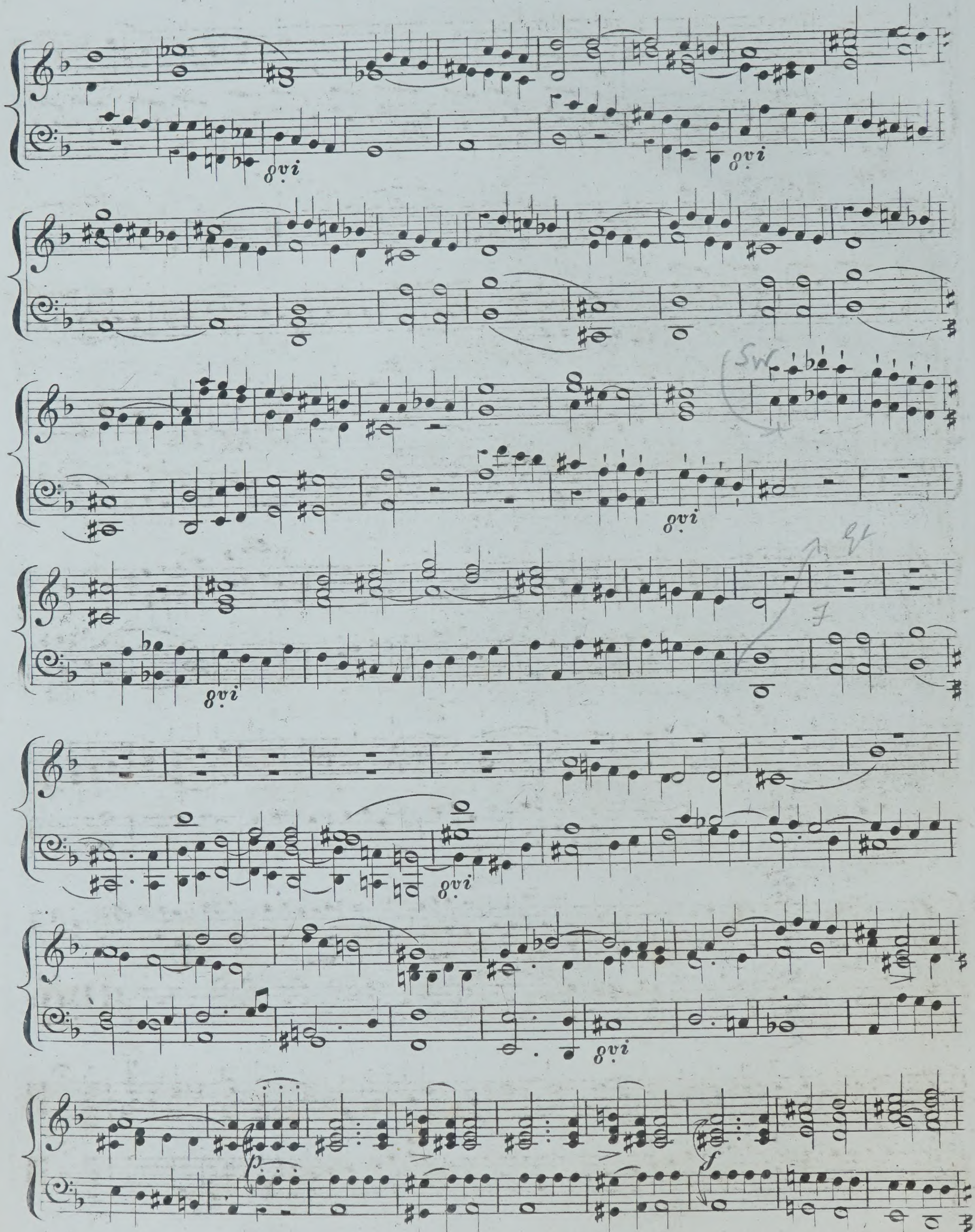
Good

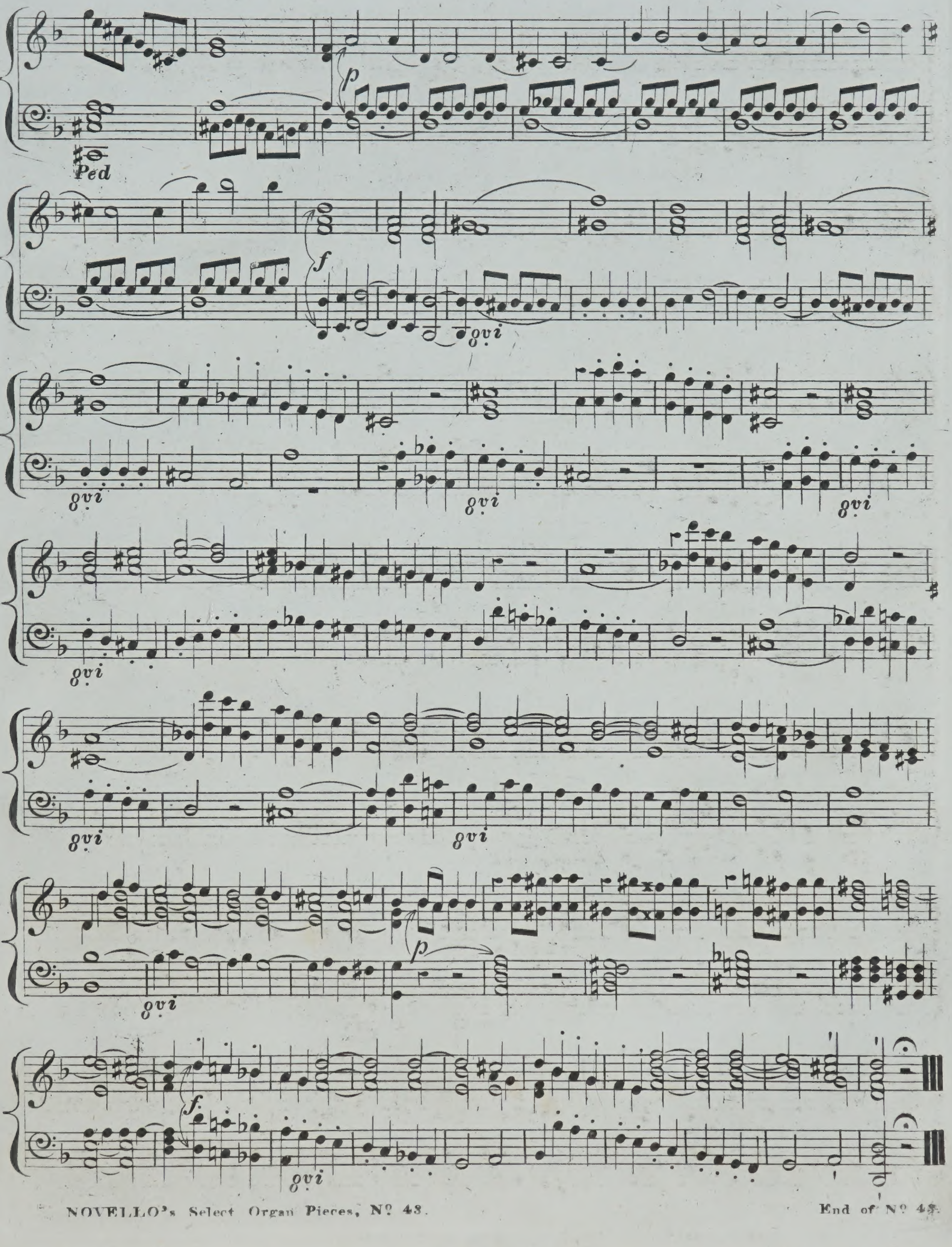
SANCTI ET JUSTI.

An Offertorium.

MOZART.


Allabreve.
Full
f
8vi
Tenor
8vi
8vi
8vi
8vi
8vi
Swell
p
f
8vi
8vi


8vi
8vi
Sw
8vi
Gt
8vi
Gt
8vi
8vi
p
f

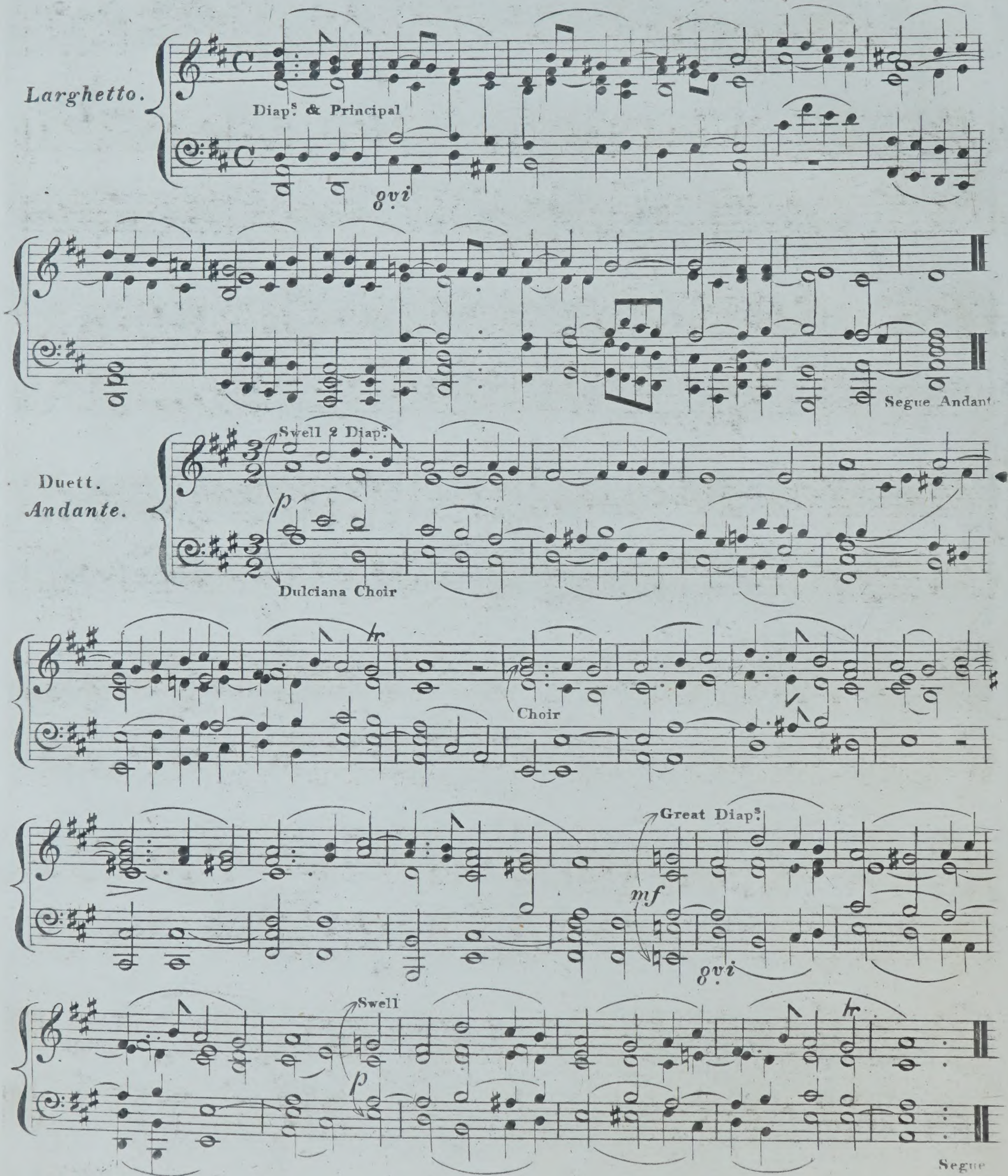

Ped
p
f
8vi
8vi
8vi
8vi
8vi
8vi
8vi
8vi
p
f
8vi

KYRIE ELEISON.

Chorus, Duett, and Fugue.

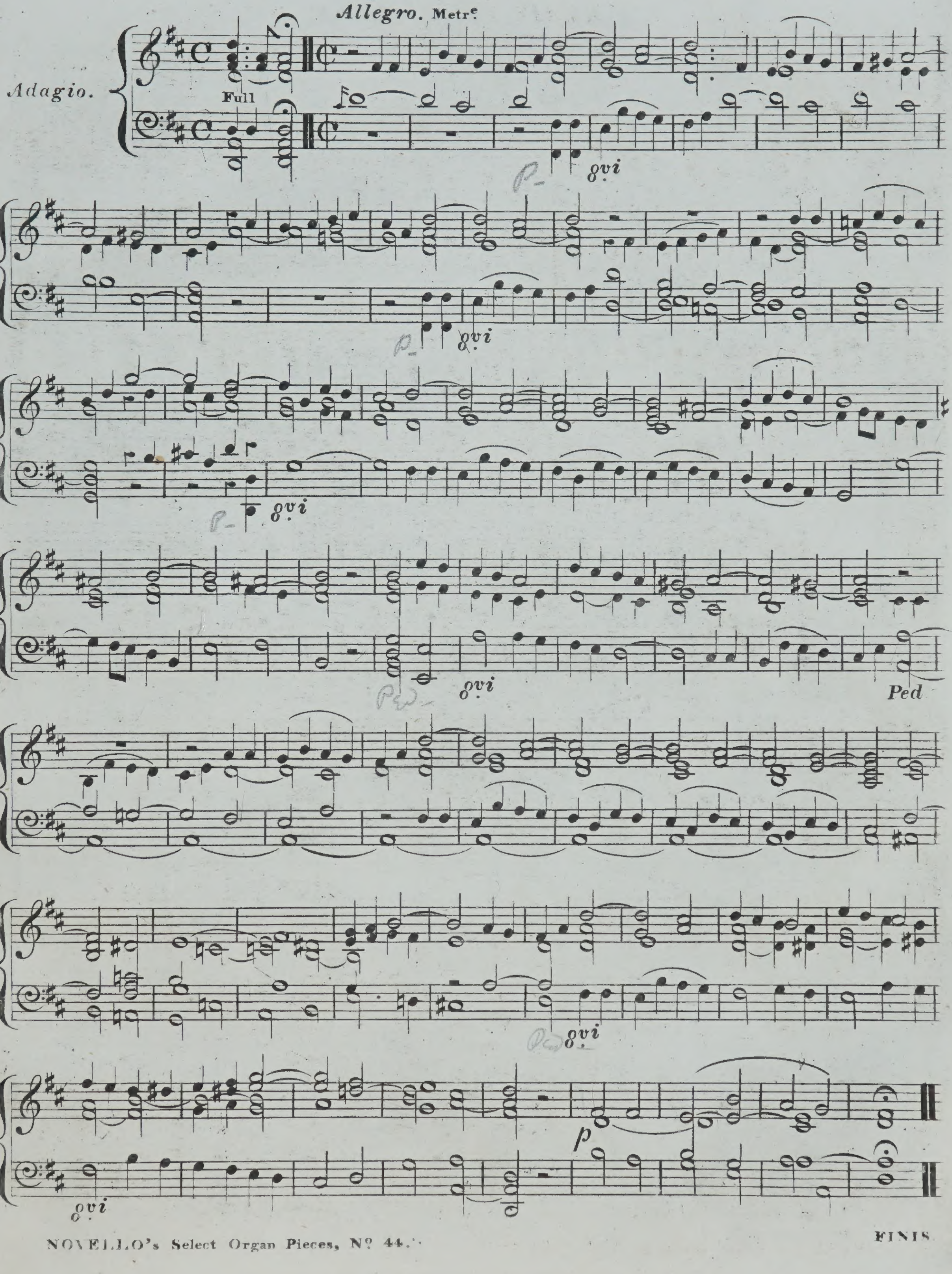
From the Mass in D. No. 3.

NOVELLO.


Larghetto.
Diaps. & Principal
8vi
Segue Andante
Duett.
Andante.
Swell 2 Diaps.
p
Dulciana Choir
tr
Choir
Great Diaps.
mf
8vi
Swell
p
tr
Segue
Fugato.

`

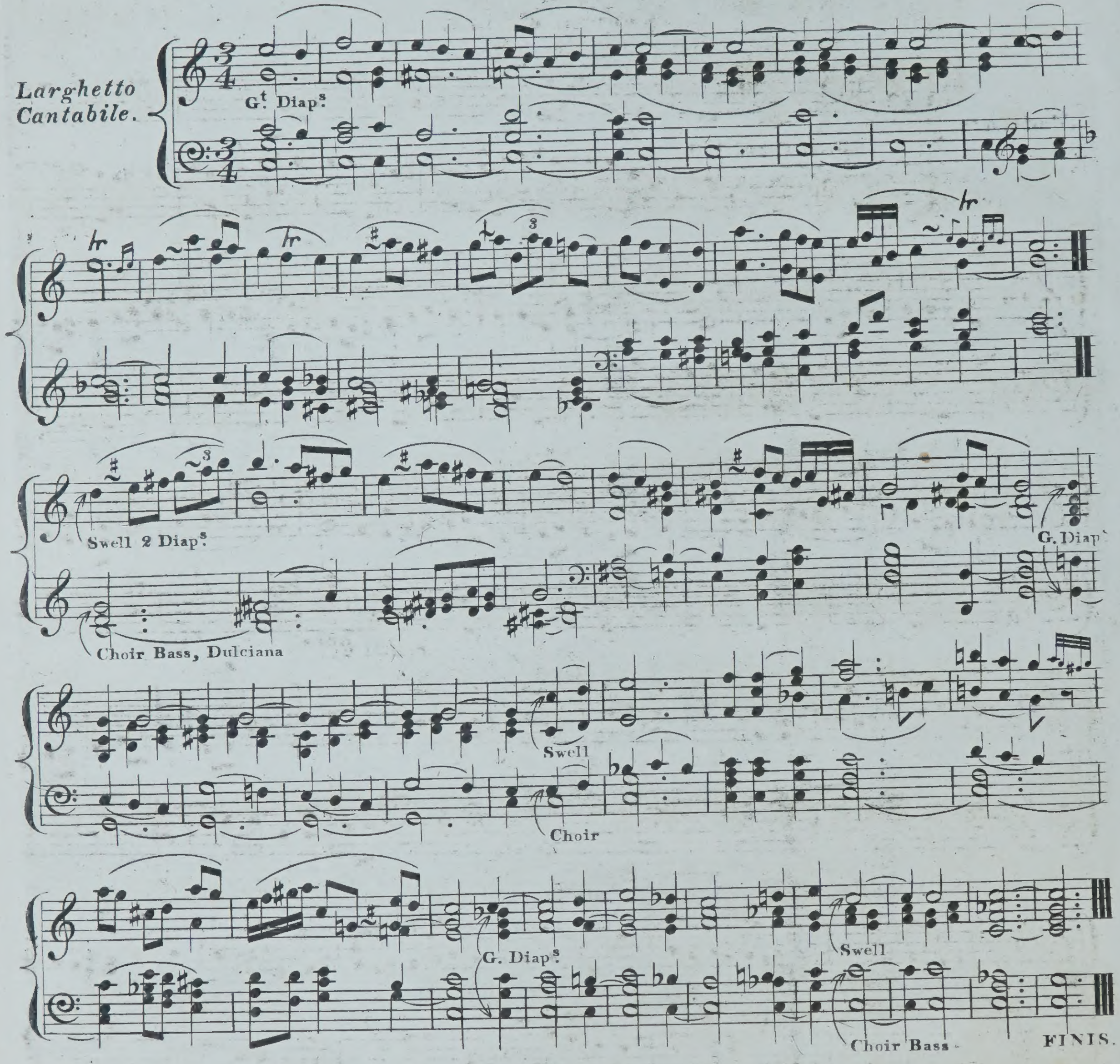
Fugato.


Allegro. Metr.e
Adagio.
Full
P–
8vi
P–
8vi
P–
8vi
Pw
8vi
Ped
Pw
8vi
p
8vi

FINIS.

SOLO FOR THE ORGAN.

BISHOP.*



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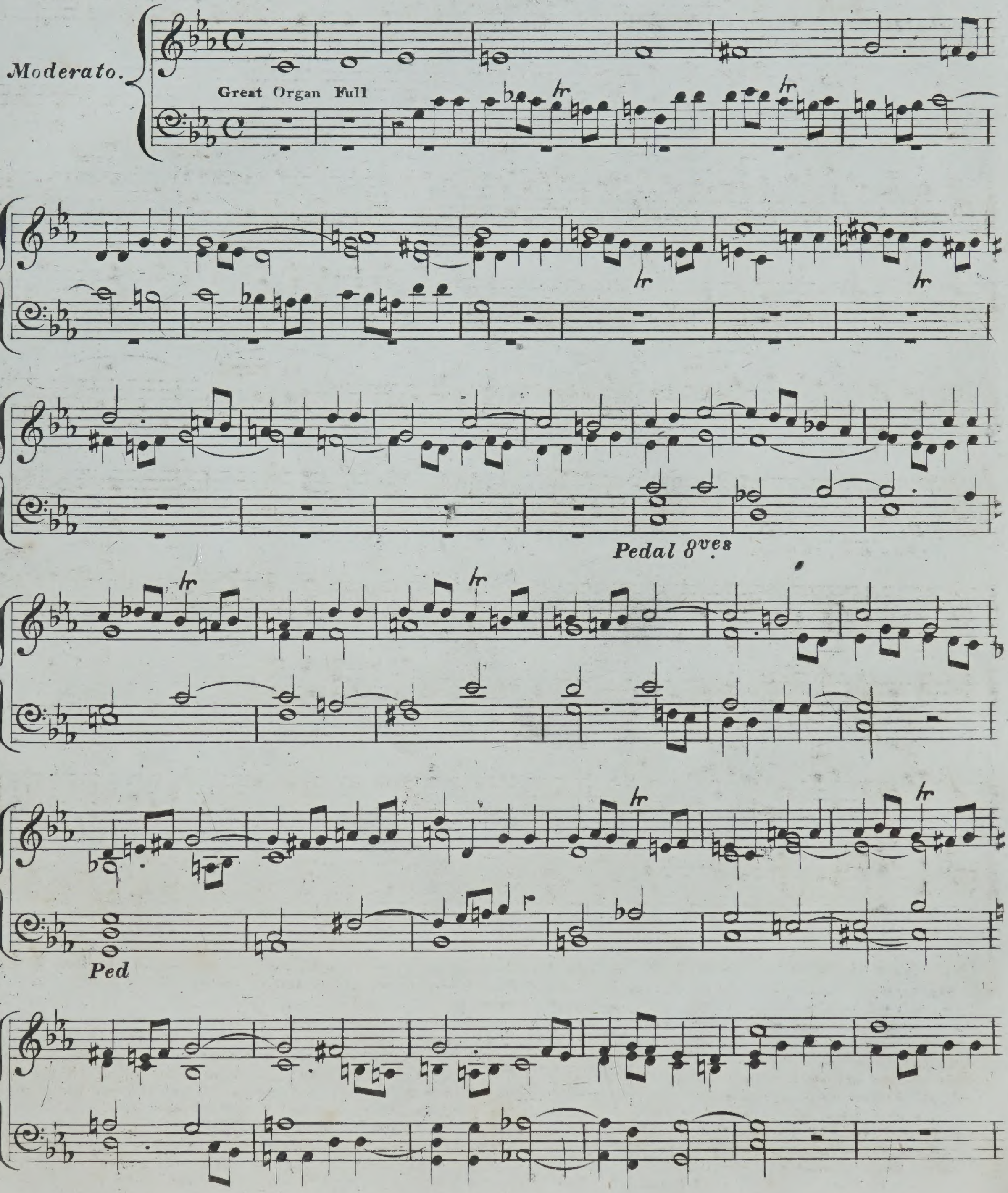
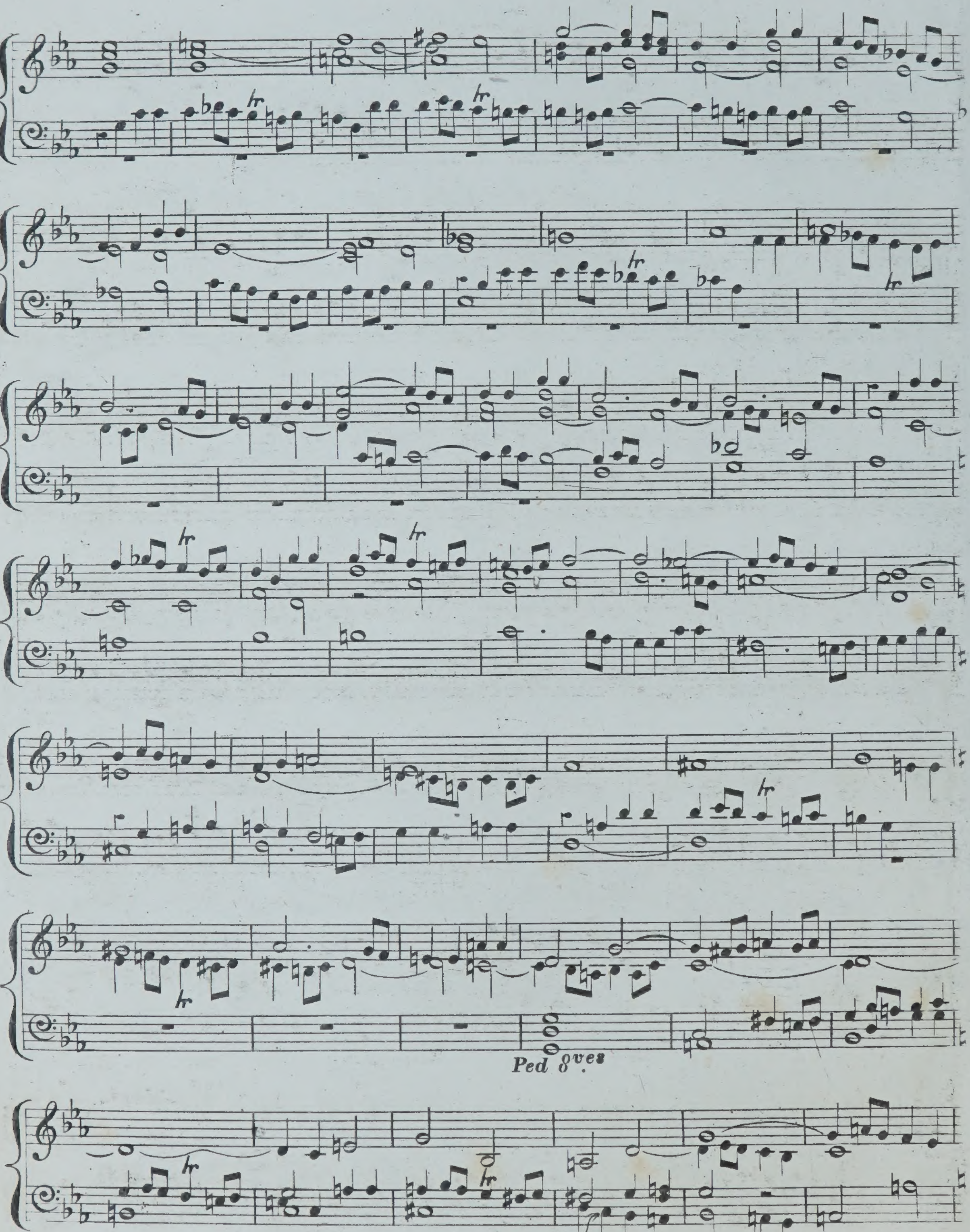
*HENRY ROWLEY BISHOP was born in London; and, at an early age, was placed under the musical tuition of Signor Bianchi, an excellent Composer who was at that time engaged at the Italian Opera House. Mr Bishop's first Opera was "The Circassian Bride," which was performed on the 23rd of February, 1809; on the following night, Drury Lane Theatre was burnt to the ground, and unfortunately the scores of the new Opera (besides several others) were entirely consumed. The Music had been received by the Public with such enthusiasm that the Composer was induced to endeavour to re-write the whole of the Score from memory, an extraordinary task, which he accomplished to the great admiration of his brother Professors, who were aware of the exceeding difficulty of such an undertaking. Since that time, Mr Bishop has evinced a very rare union of fertility of invention in his own Operas, and skilful ingenuity in the judicious adaptation of the Works of foreign Masters to the English Stage; having been concerned in the production of more than seventy Theatrical Pieces. He justly ranks as the most prolific as well as one of the very best Dramatic Composers which England has produced; especially in his masterly mode of scoring, and in profound knowledge of orchestral combinations and effects. The Editor gladly avails himself of the present opportunity of expressing his best acknowledgements to his kind friend Mr Bishop, for the obliging politeness with which the above elegant specimen of the modern Organ style was presented to him for insertion in this Work.

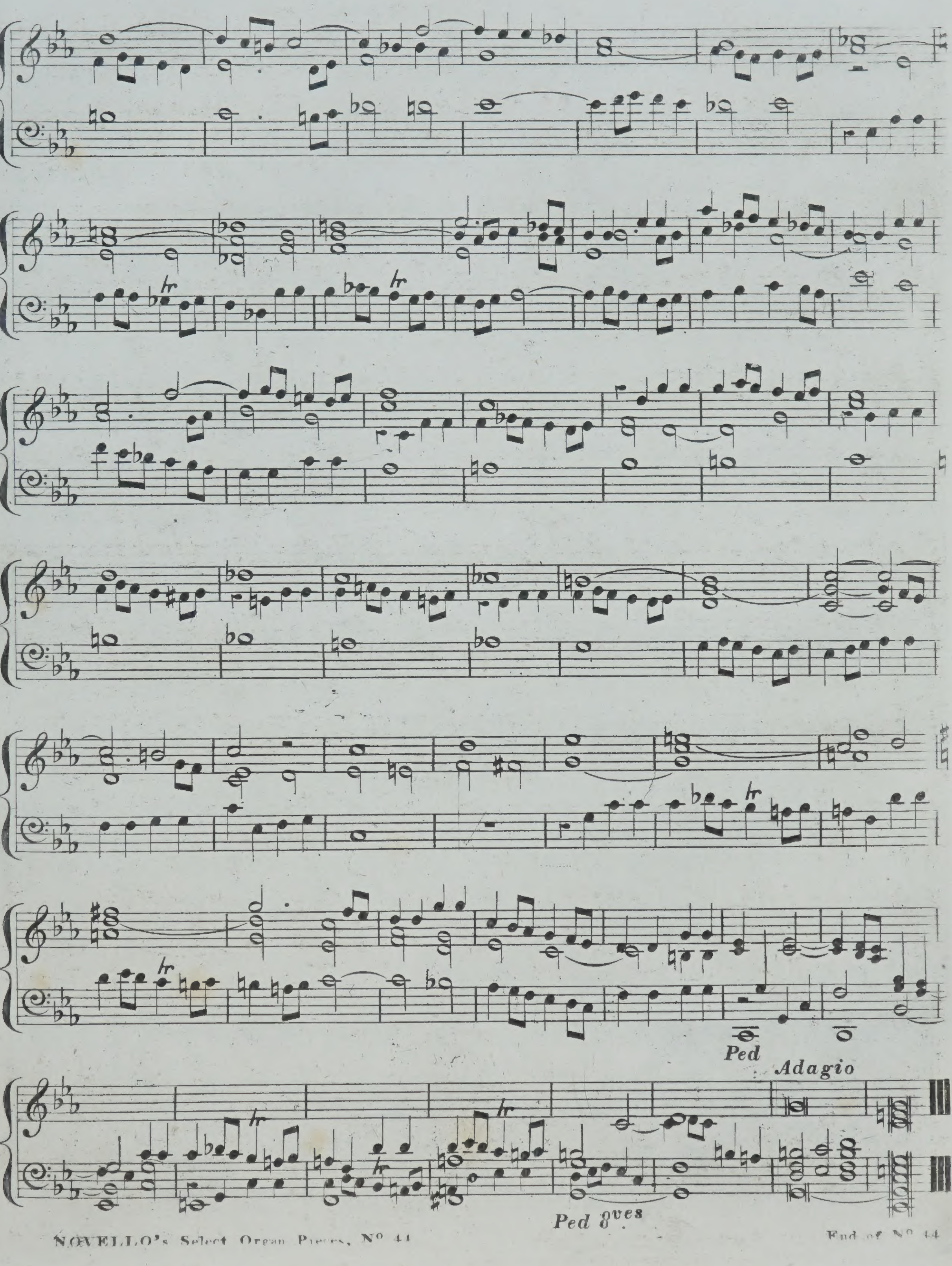
FUGUE

by

SAMUEL WESLEY.


Moderato.
Great Organ Full
tr
Pedal 8ves.
Ped


tr
Ped 8ves
Senza Ped


tr
Ped
Adagio
Ped 8ves

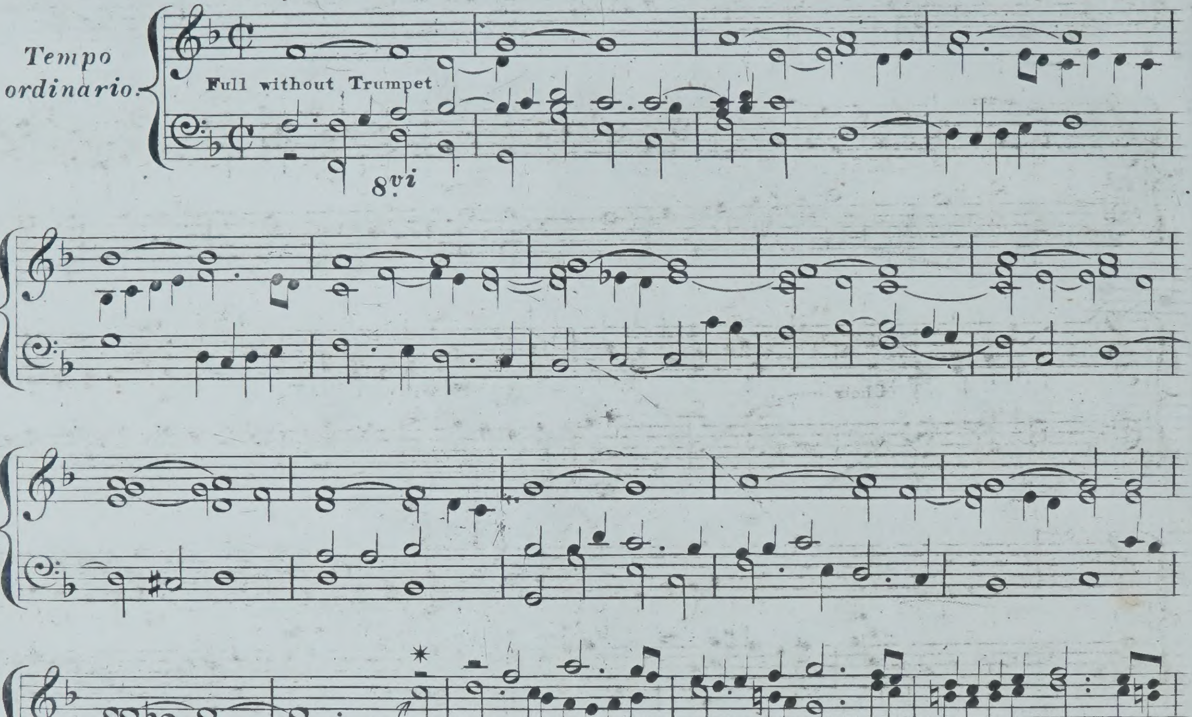
End of Nº 44

TU ES SACERDOS.

Chorus for Five Voices.

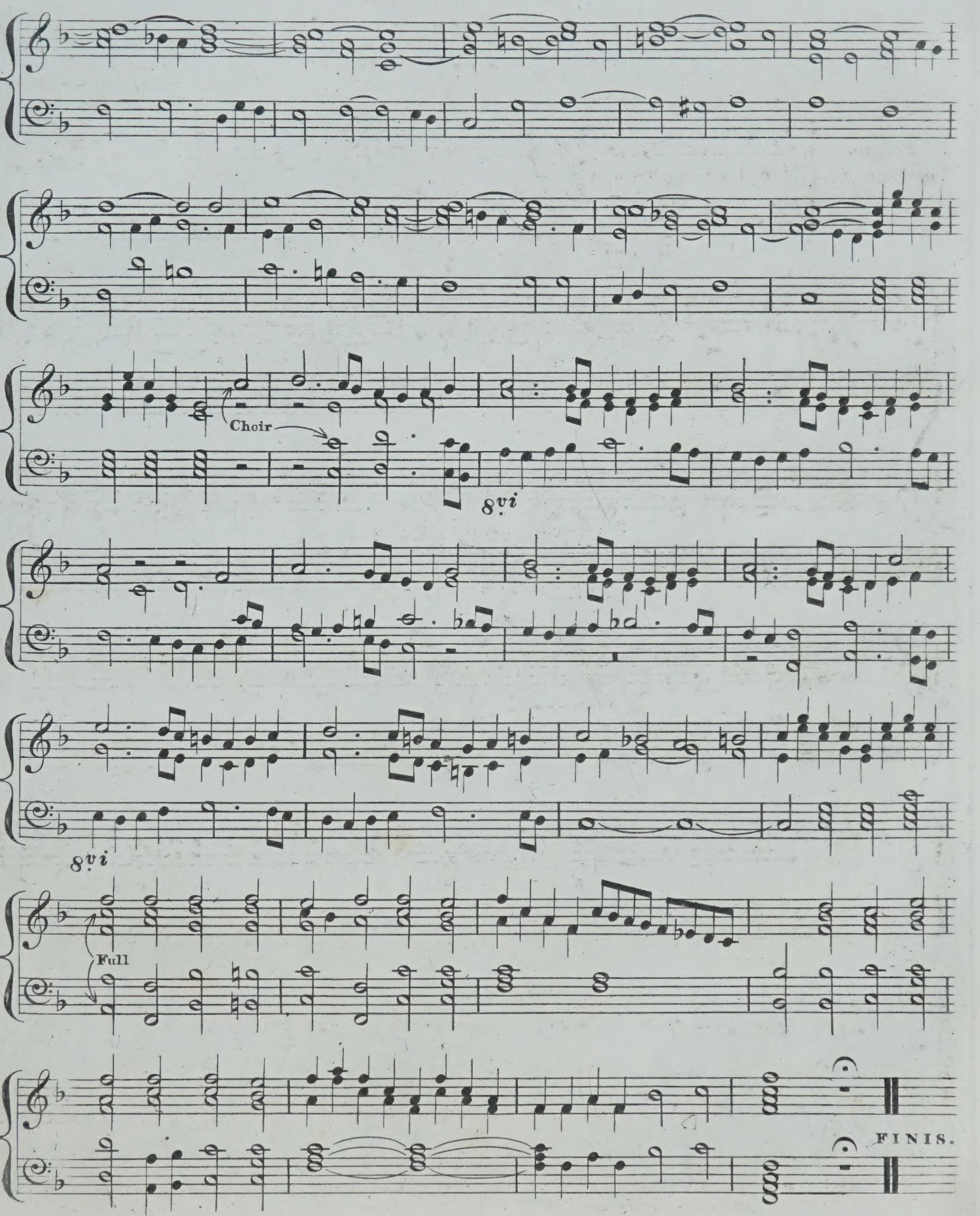
From the "Dixit Dominus"
for Ten Voices and Two Orchestras.

LEO, 1730.
From the "Fitzwilliam Music,"
Vol. 4. Page 2.


Tempo ordinario.
Full without Trumpet
8vi
*
Choir
8vi
Full
8vi

---

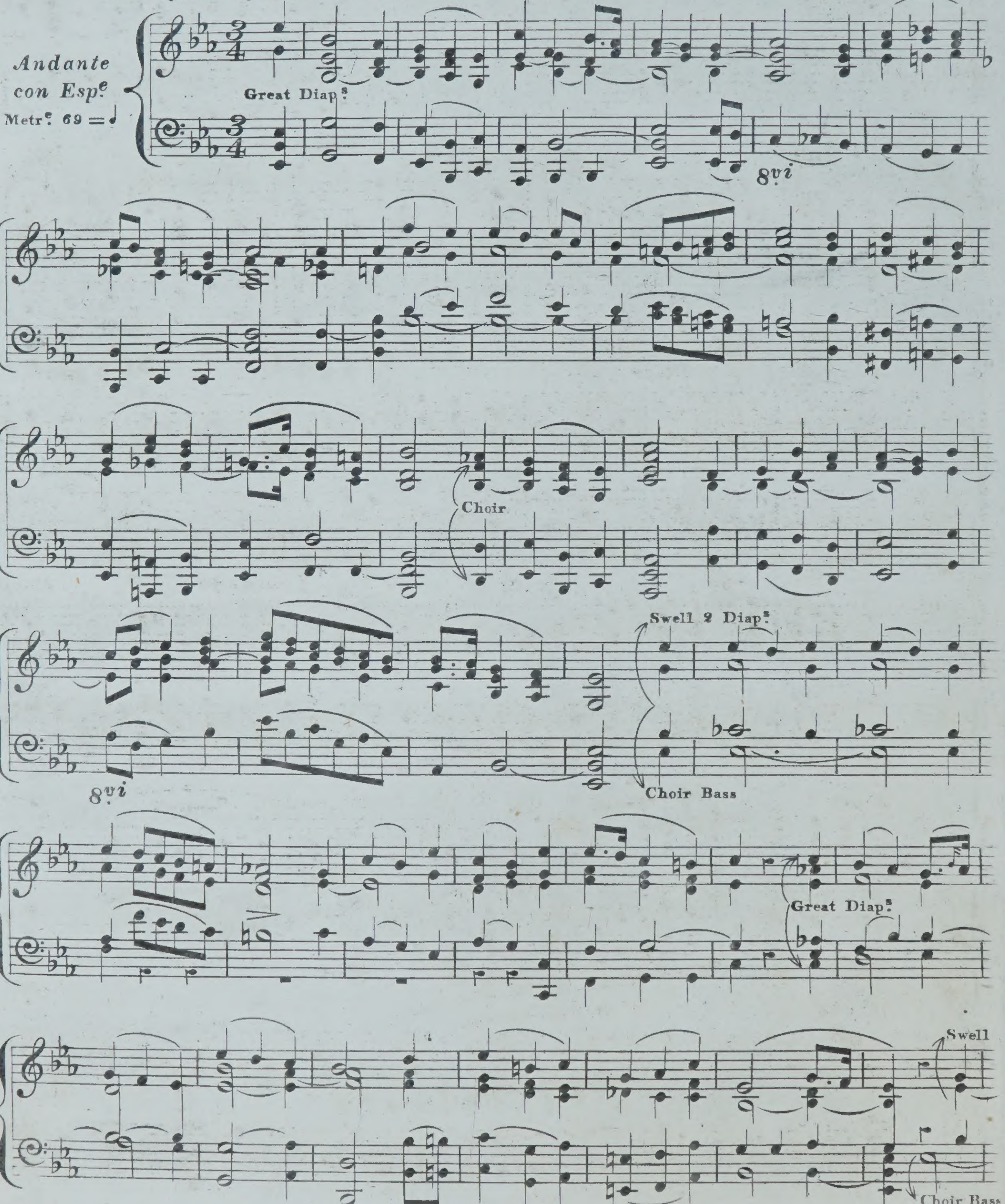
* HANDEL has availed himself of this fine fugal subject, in his charming Chorus "Then round about the starr Throne," which is perhaps one of the most beautiful and refined pieces of counterpoint he ever produced.

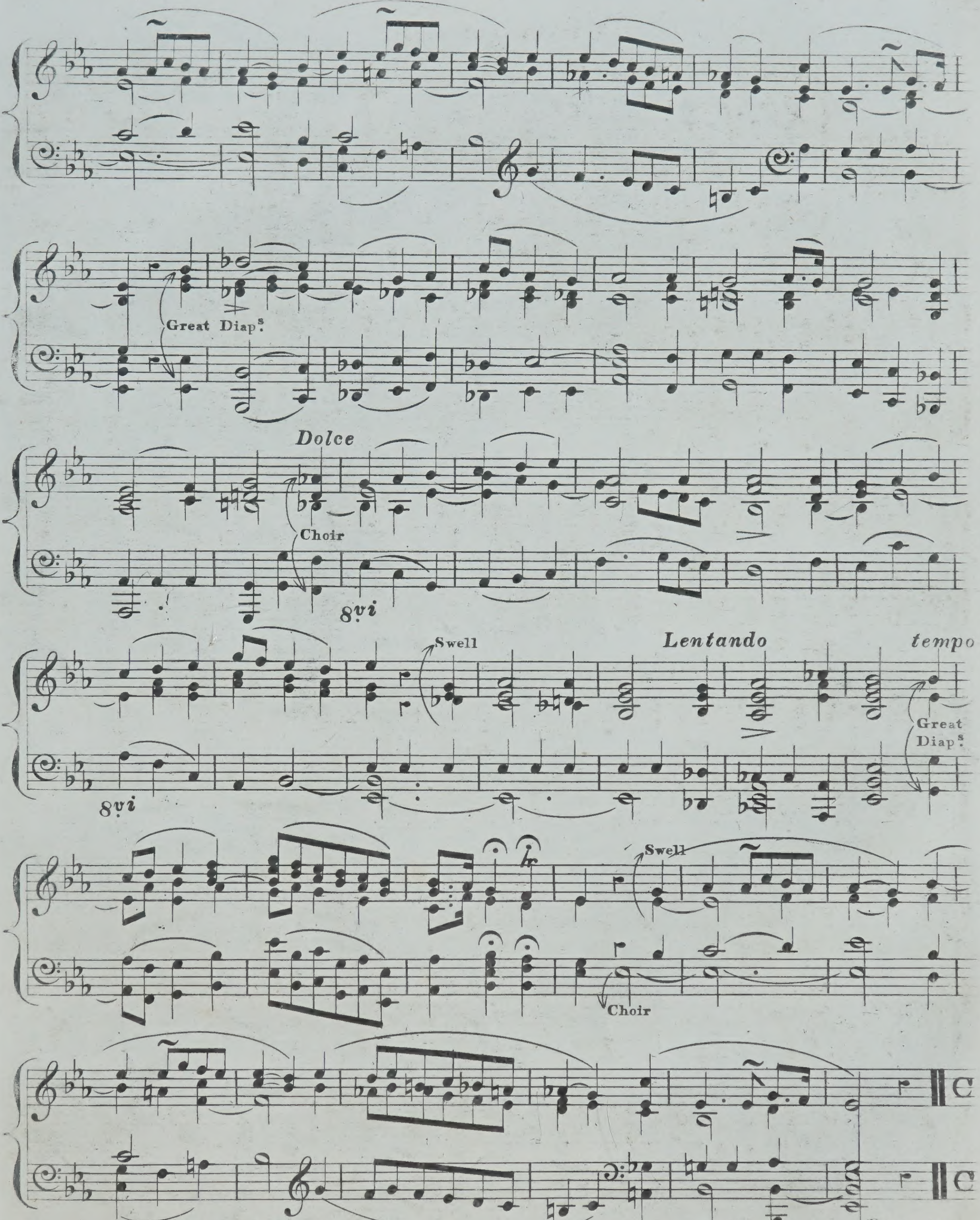

Choir
8vi
8vi
Full
FINIS.

HYMN TO GOD.

NOVELLO.

Quartett, "OH THOU."

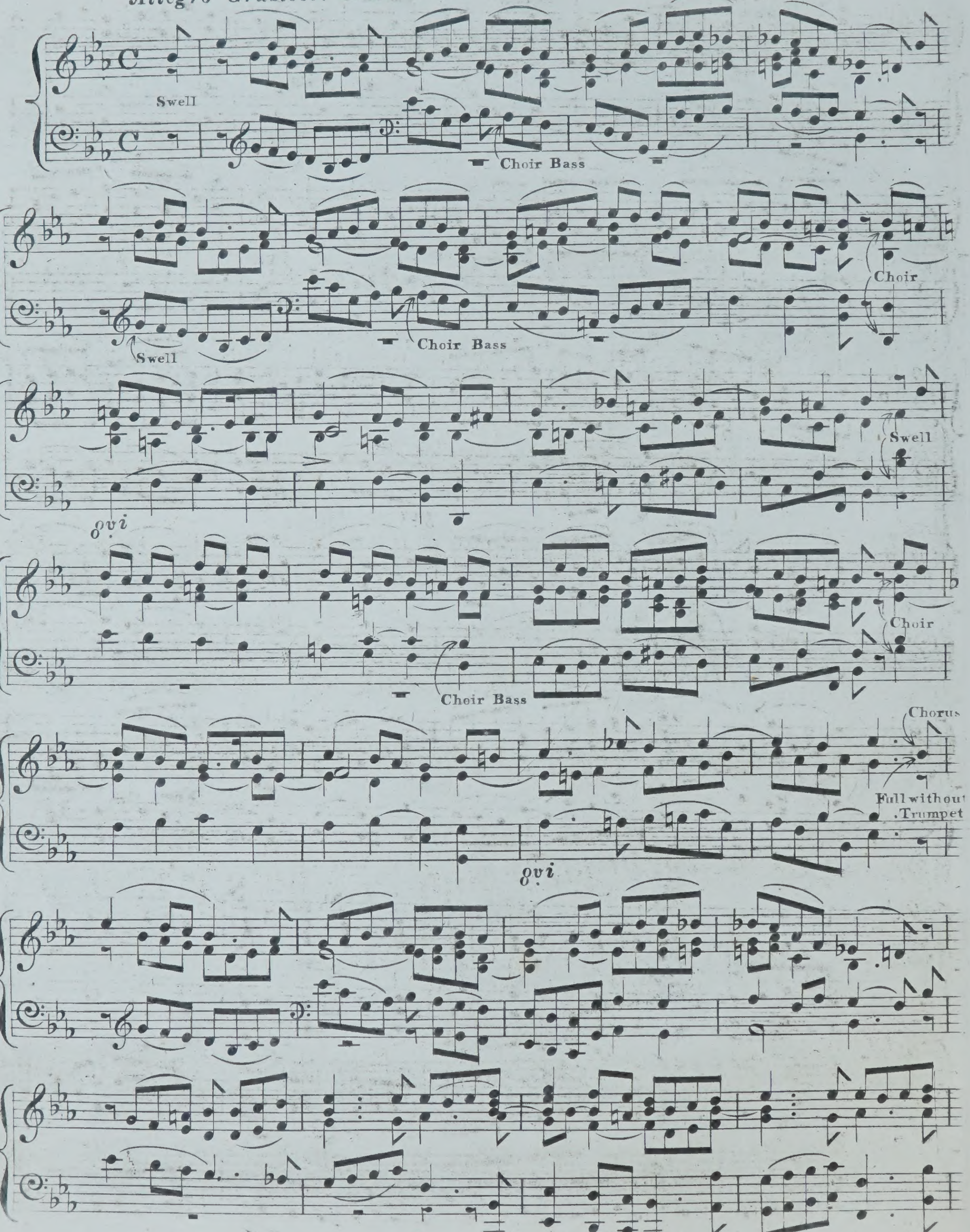

Andante
con Espe.
Metr. 69 = ♩
Great Diaps.
8vi
Choir
Swell 2 Diaps.
Choir Bass
8vi
Great Diaps.
Swell
Choir Bass

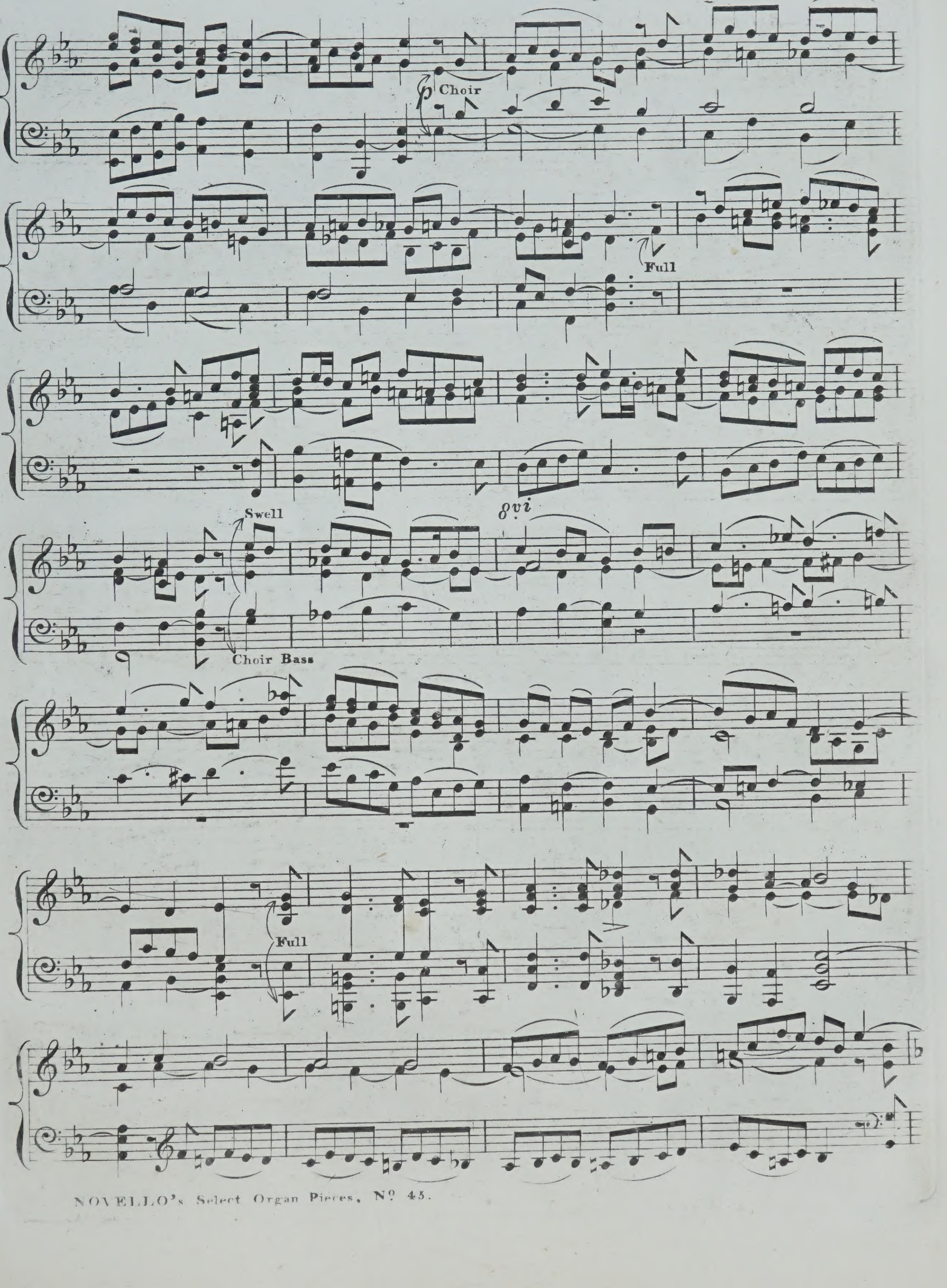

Great Diap.s
Dolce
Choir
8vi
8vi
Swell
Lentando
tempo
Great Diap.s
tr
Swell
Choir

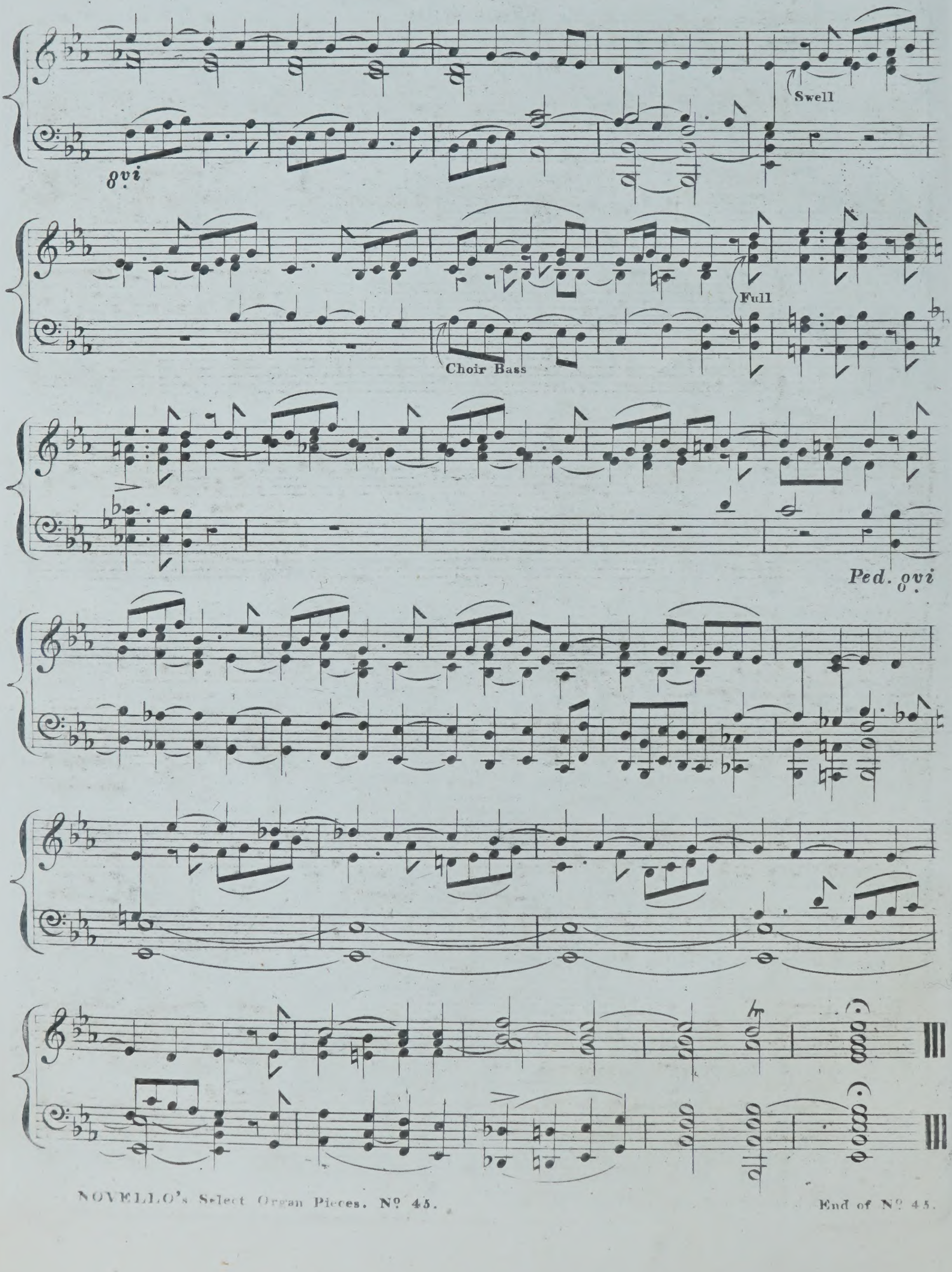
Go on to
Quartett & Chorus

Quartett and Chorus.

Allegro Grazioso. Metr.e 76 = ♩


Swell
Choir Bass
Swell
Choir Bass
Choir
8vi
Swell
Choir Bass
Choir
Chorus
Full without
Trumpet
8vi


p Choir
Full
Swell
8vi
Choir Bass
Full


8vi
Swell
Full
Choir Bass
Ped. 8vi

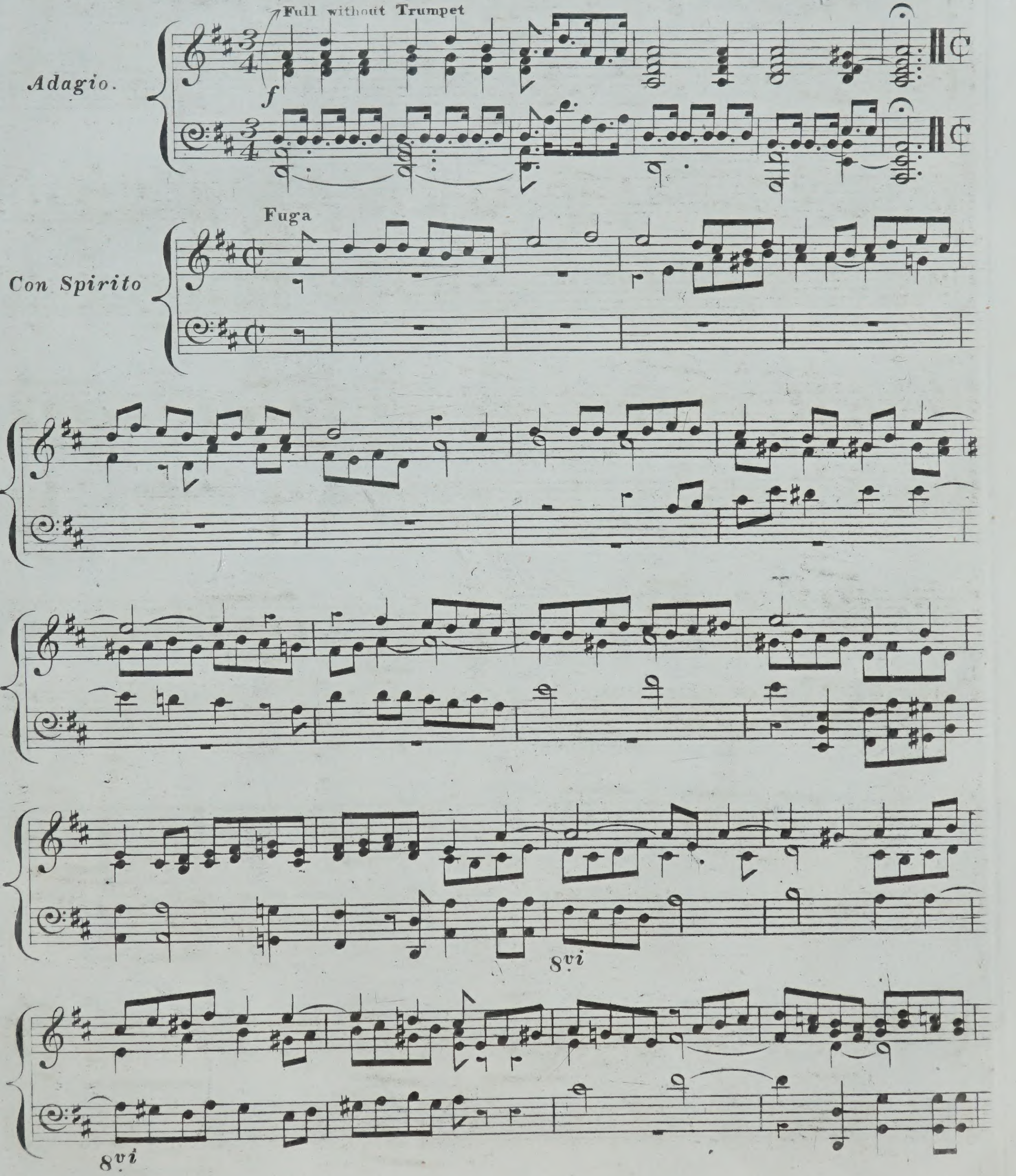
End of No. 45.

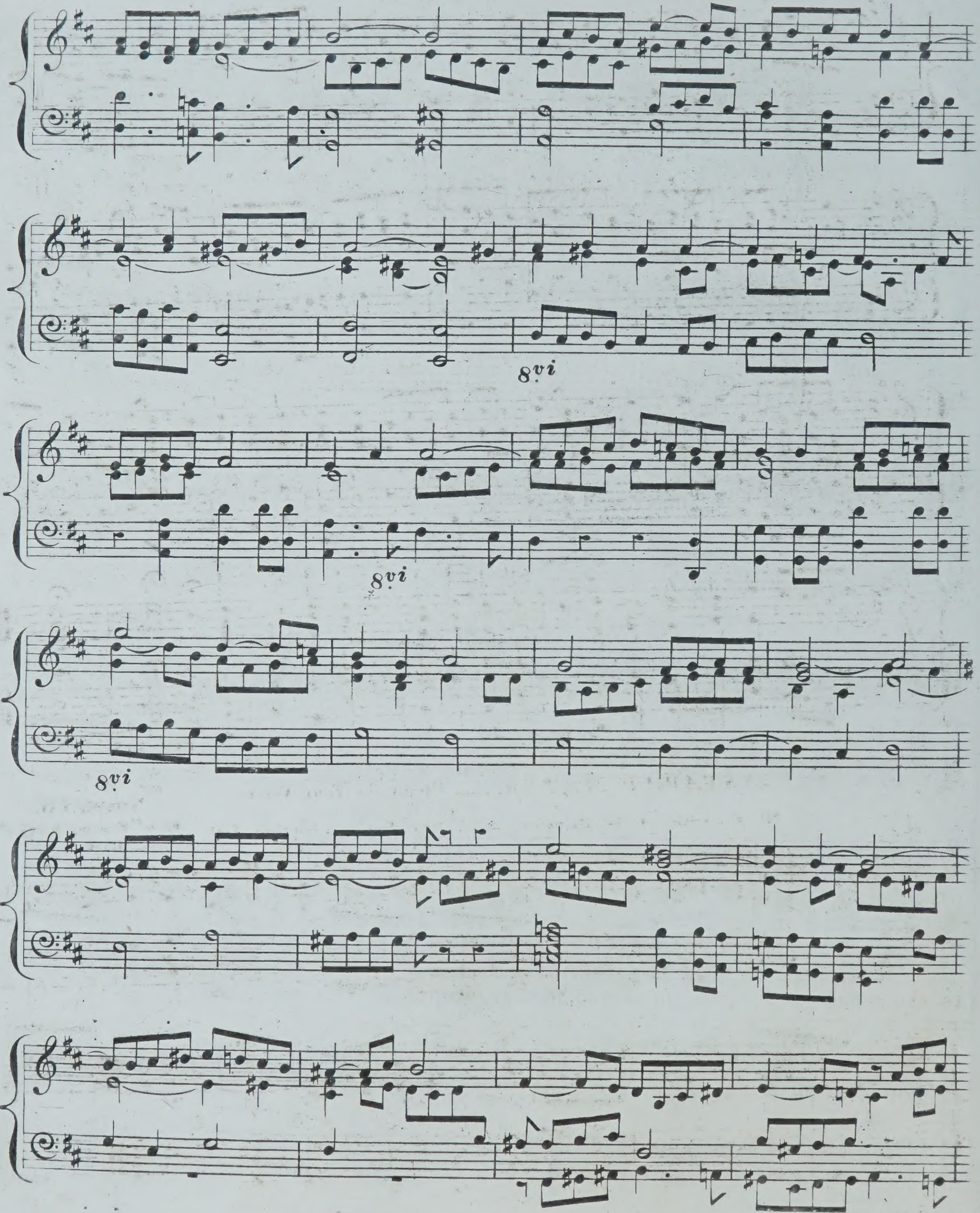
ALLELUIA LAUDEMUS.

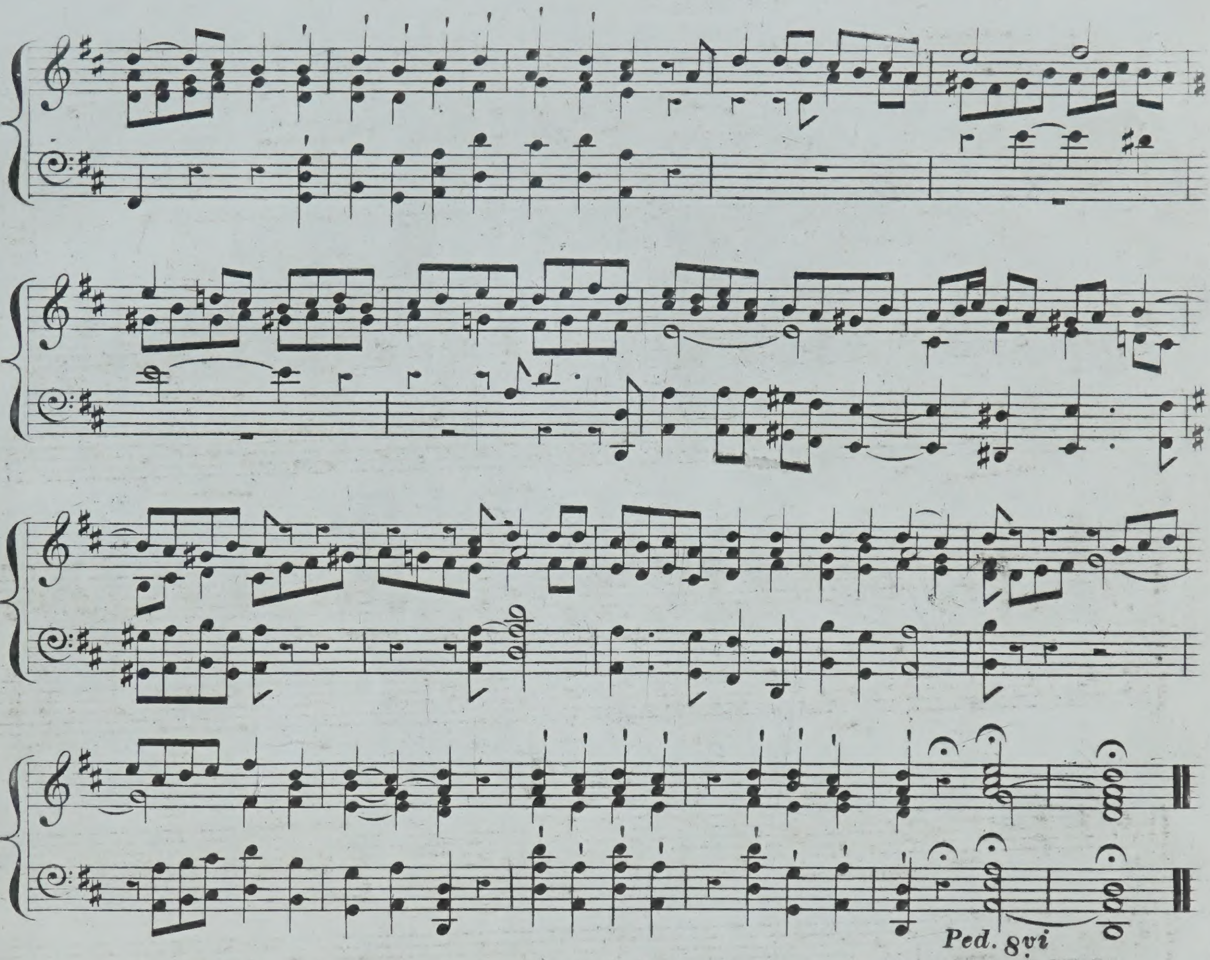
Choral Motett.

From "Evening Service." Book 8.

PORTOGALLO & NOVELLO. & Con


Full without Trumpet
Adagio.
f
Fuga
Con Spirito
8vi
8vi

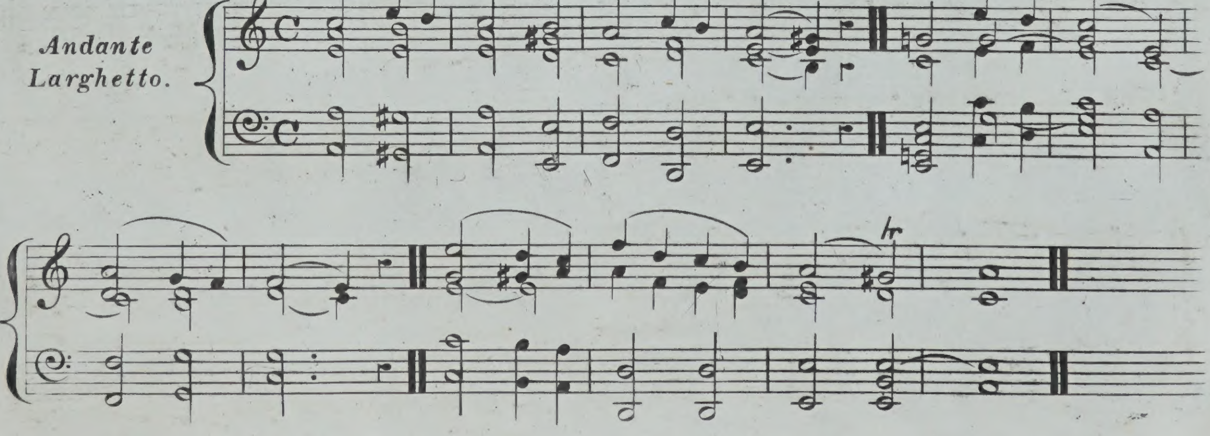

8vi
8vi
8vi



STABAT MATER. — Chant, for Four Voices.

NOVELLO.
From "Evening Service."
Book 8.

NB. First time, Great Diapasons: — 2nd time, Swell: — last time, Full.

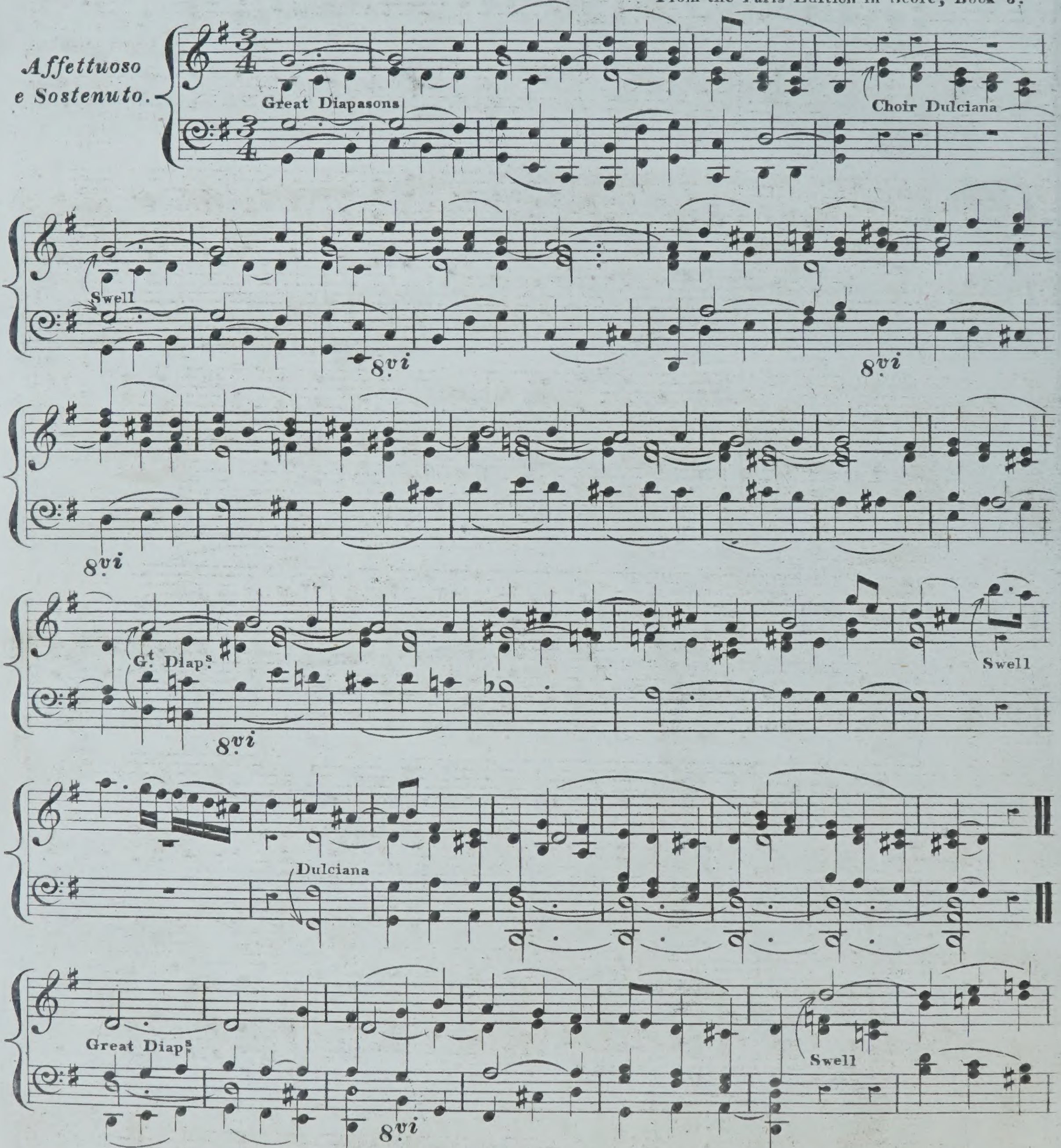

Andante Larghetto.

SLOW MOVEMENT.

From a Quartett by Haydn.

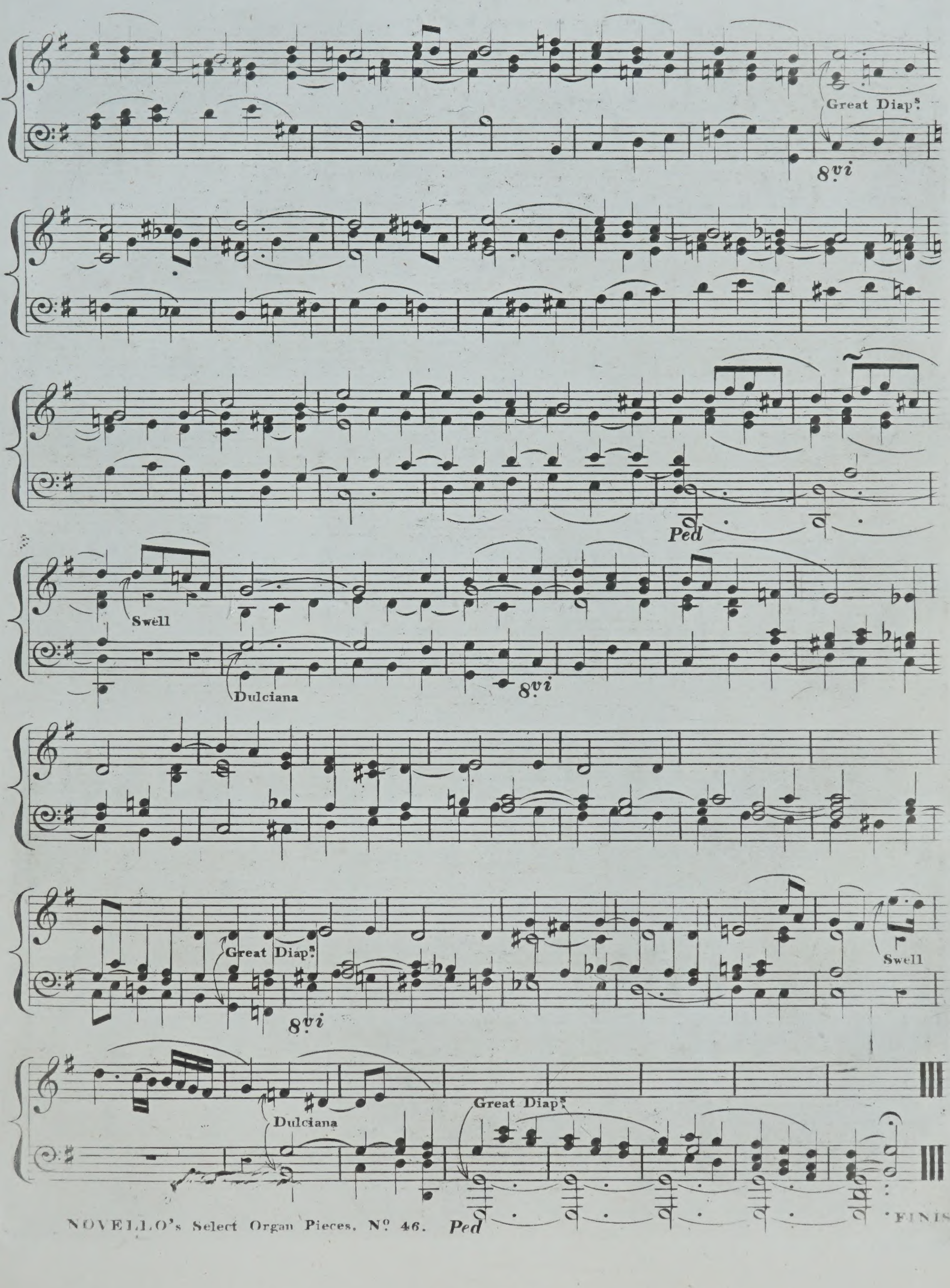
Arranged by W^M. SHORE.*

From the Paris Edition in Score, Book 3.


Affettuoso e Sostenuto.
Great Diapasons
Choir Dulciana
Swell
8vi
8vi
8vi
Gt. Diaps.
8vi
Swell
Dulciana
Great Diaps.
Swell
8vi

---

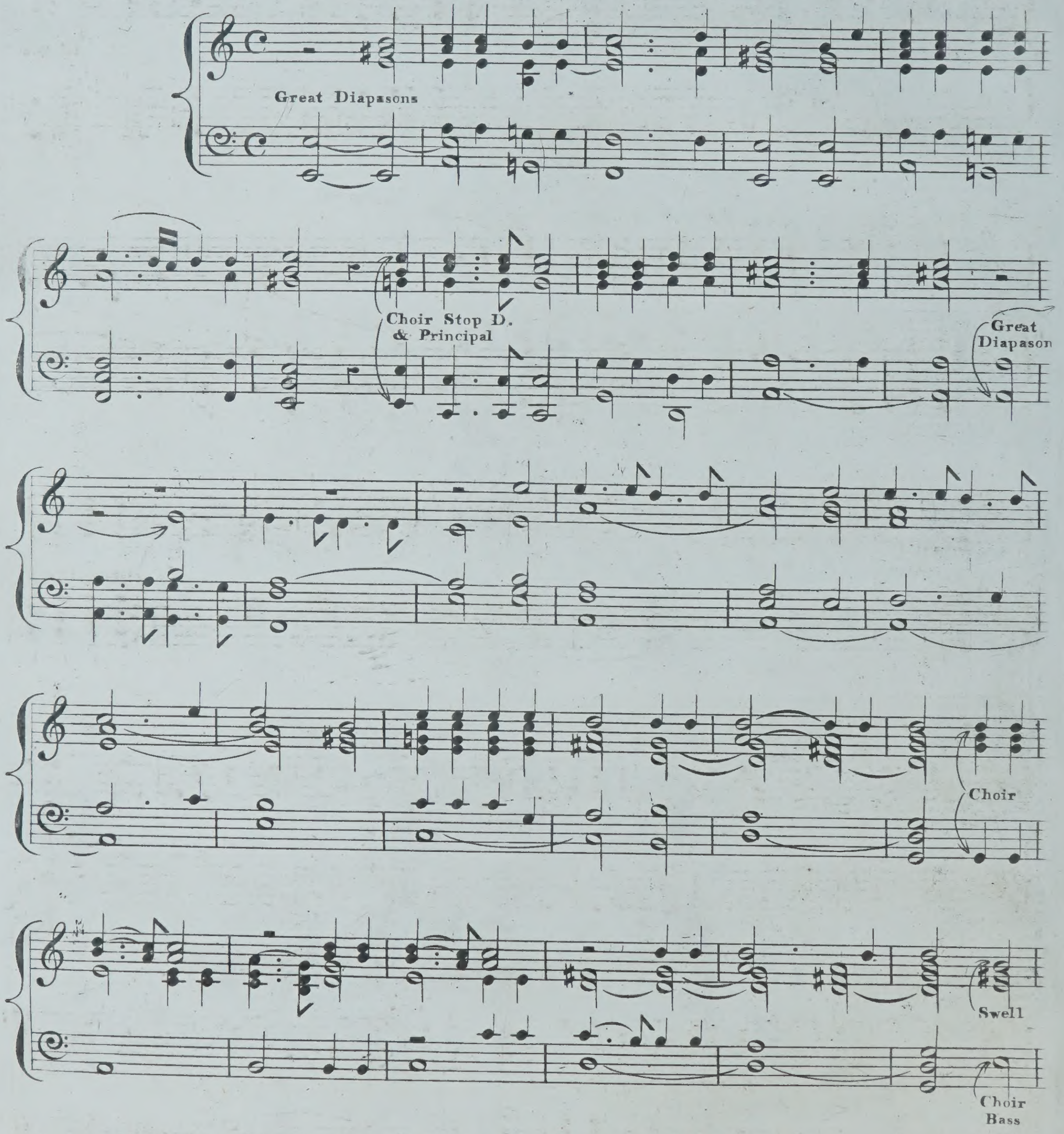
* This Gentleman is the Secretary of the Glee Club at Manchester, where he is also a Composer & Performer on the Organ. He has published a Collection of Sacred Music, as well as several Glees and other Pieces of a secular class that have become popular favorites. The above elegant specimen of Haydn's style affords at once a proof of Mr. Shore's good taste in selection, as well as of his judicious skill in making an adaptation from the original Composer's Score. The Editor feels much obliged by the very polite manner in which Mr. Shore has presented the Manuscript to him, for insertion in the present Work.


Great Diaps.
8vi
Ped
Swell
Dulciana
8vi
Great Diaps.
8vi
Swell
Dulciana
Great Diaps.
Ped
FINIS

PLORATE FILIÆ ISRAEL.[*]

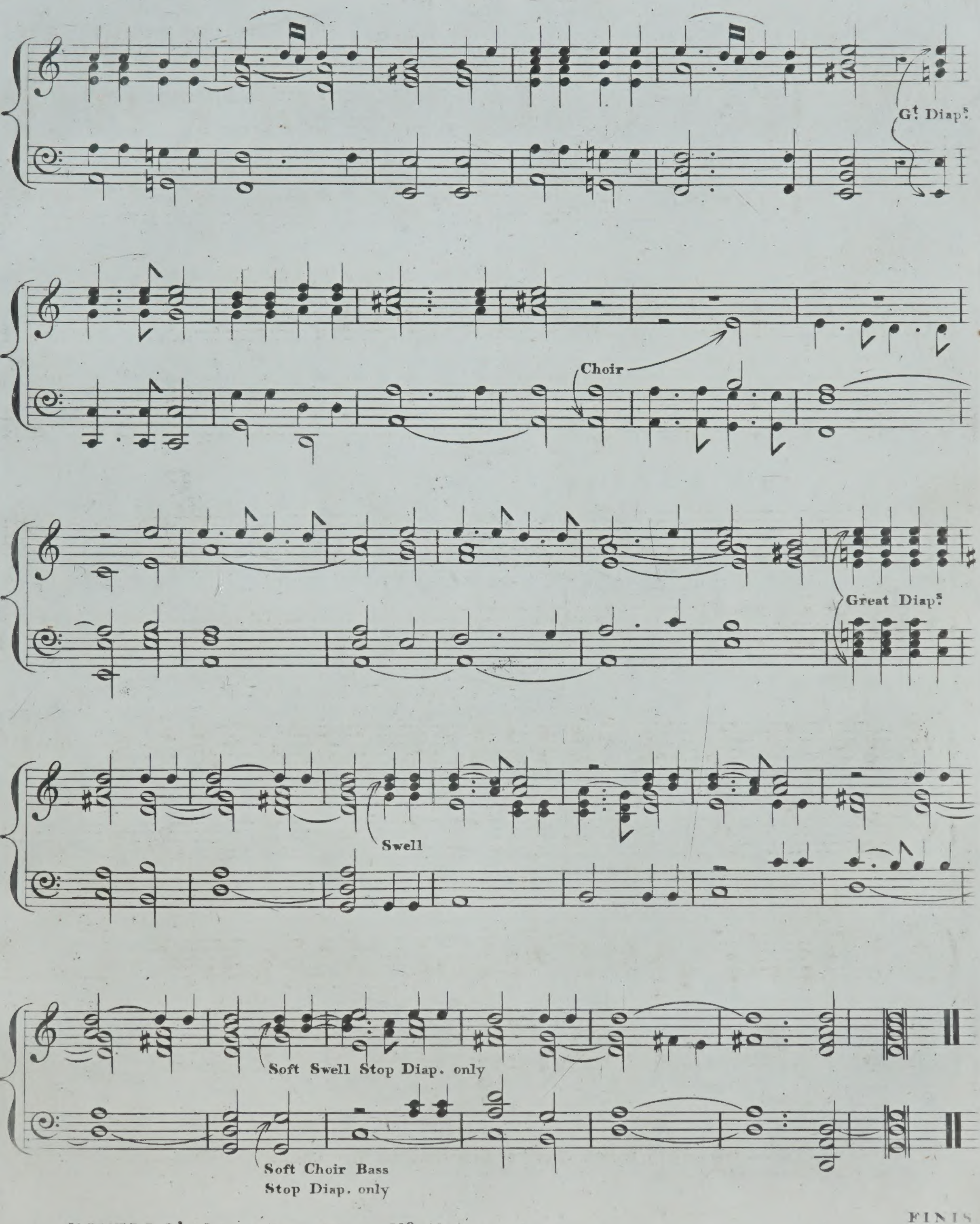
Chorus for Six Voices.

From the Oratorio of "Jefta."
CARISSIMI.


Great Diapasons
Choir Stop D. & Principal
Great Diapason
Choir
Swell
Choir Bass

---

[*] It is this Chorus from which Handel is said to have taken his fine Composition "Hear Jacob's God," in the Oratorio of Samson.

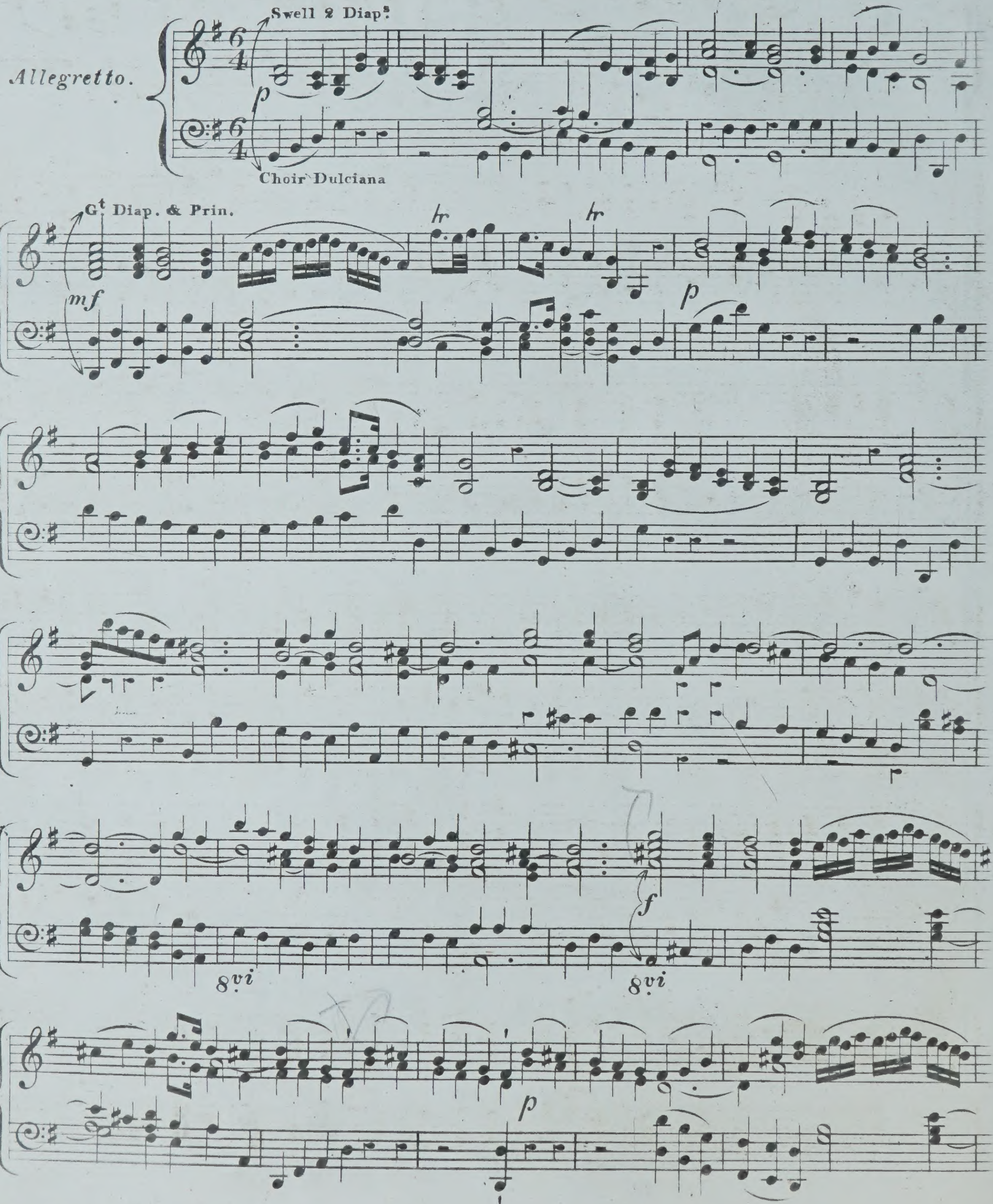

Gt. Diaps.
Choir
Great Diaps.
Swell
Soft Swell Stop Diap. only
Soft Choir Bass
Stop Diap. only

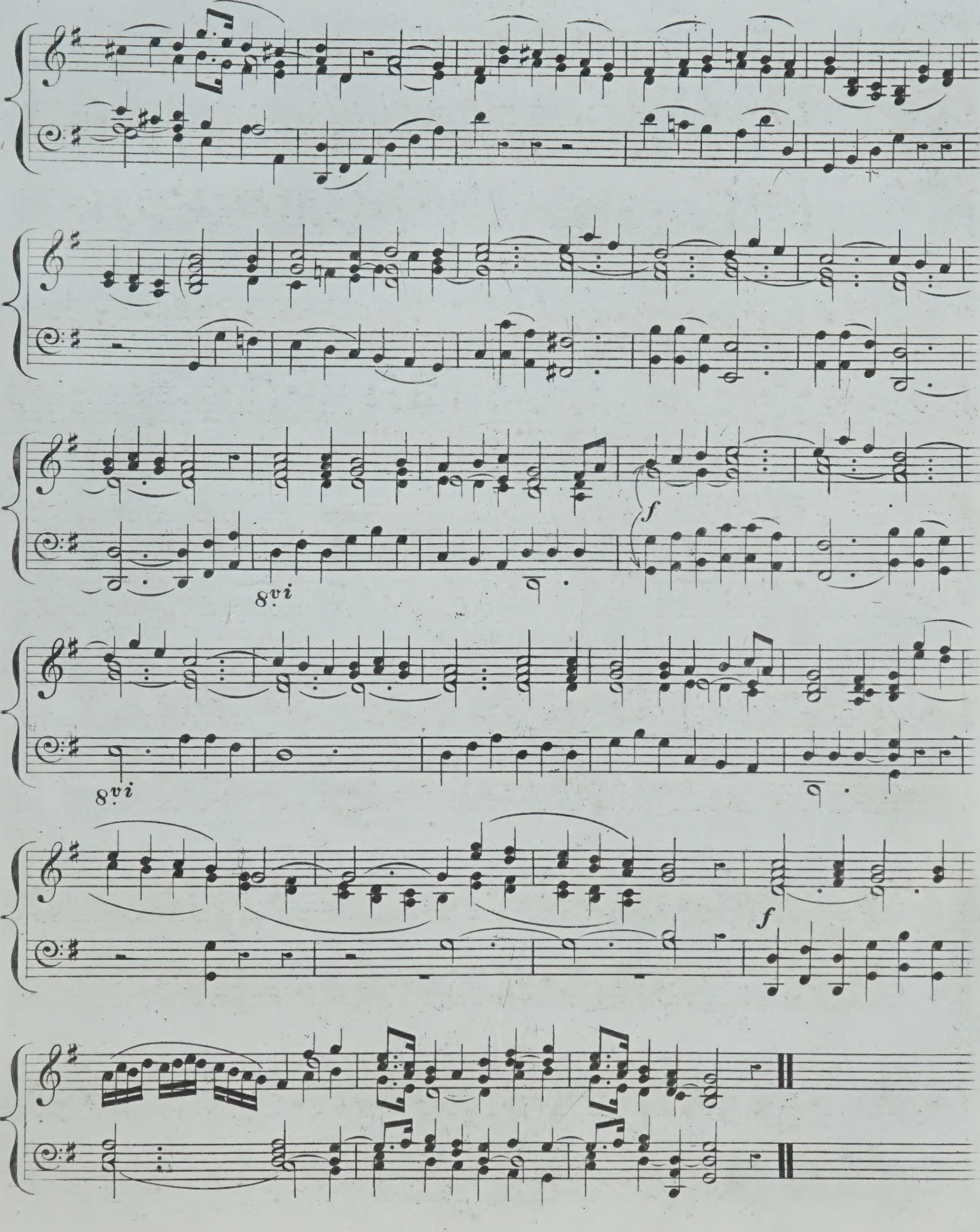
FINIS

KYRIE.

From the Mass No. 7.

HAYDN.


Allegretto.
Swell 2 Diaps.
p
Choir Dulciana
Gt Diap. & Prin.
mf
tr
tr
p
f
8vi
8vi
p

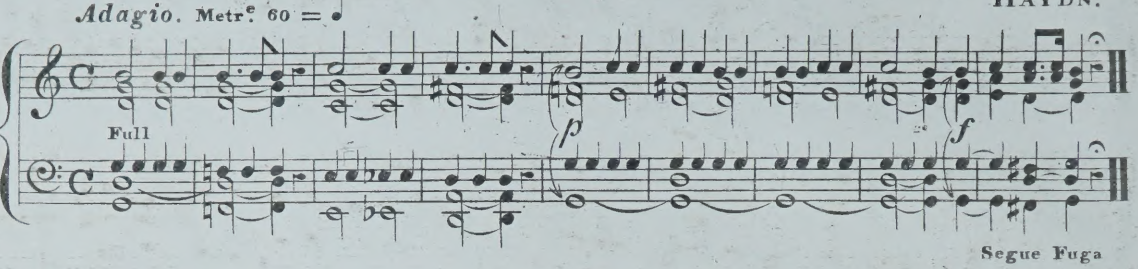

8vi
f
8vi
f

CUM SANCTO SPIRITU.

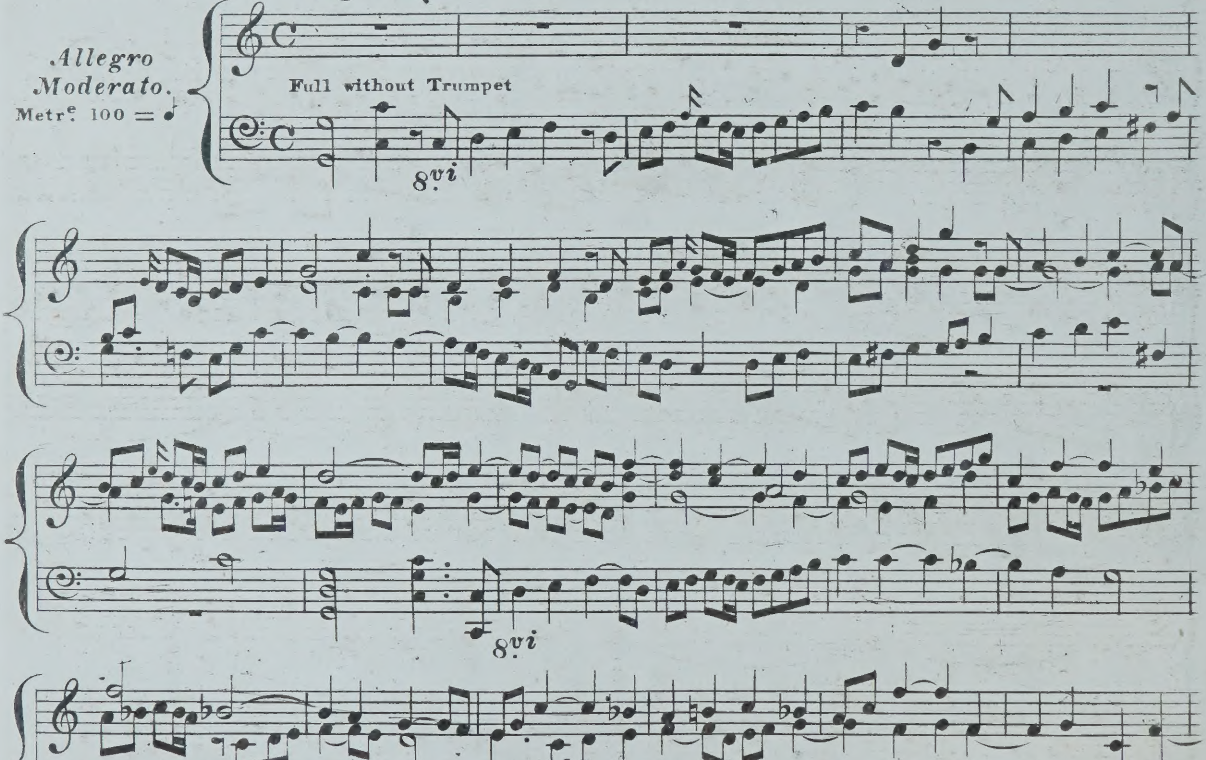
Introductory Movement and Fugue.

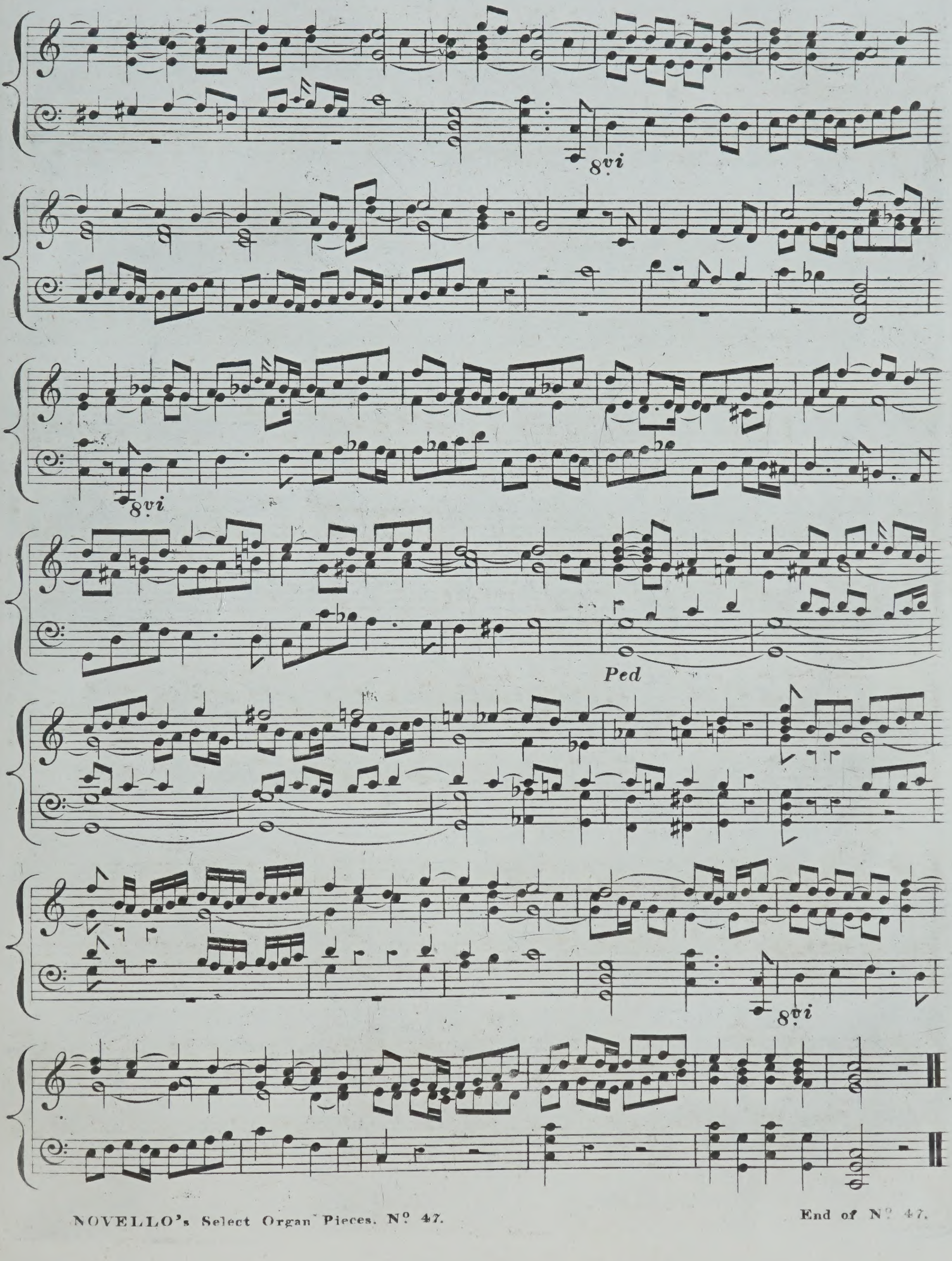
From the 9th. Mass.

HAYDN.


Adagio. Metr.e 60 = ♩
Full
p
f
Segue Fuga

Fuga.


Allegro Moderato. Metr.e 100 = ♩
Full without Trumpet
8vi
8vi

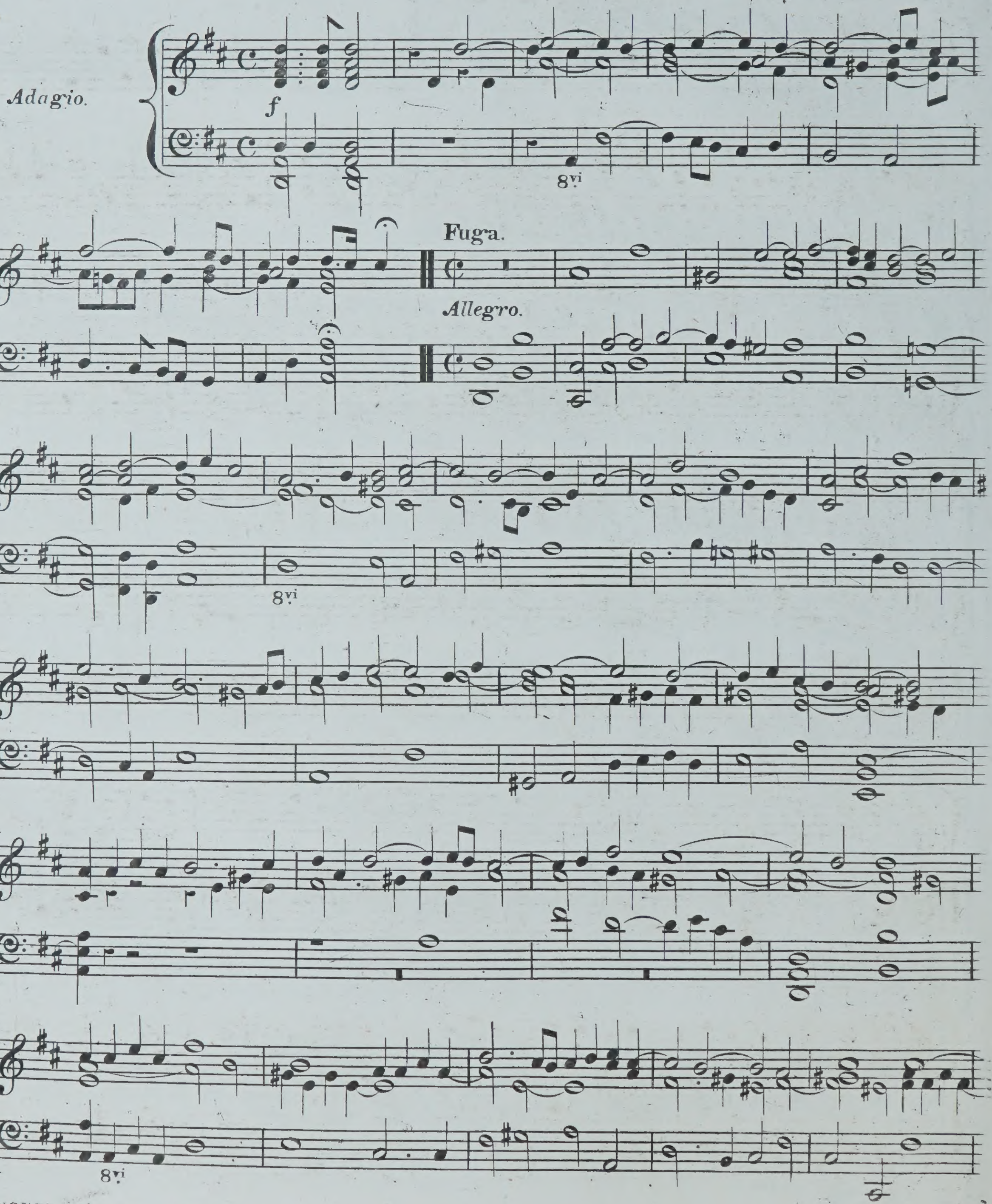

8vi
8vi
Ped
8vi

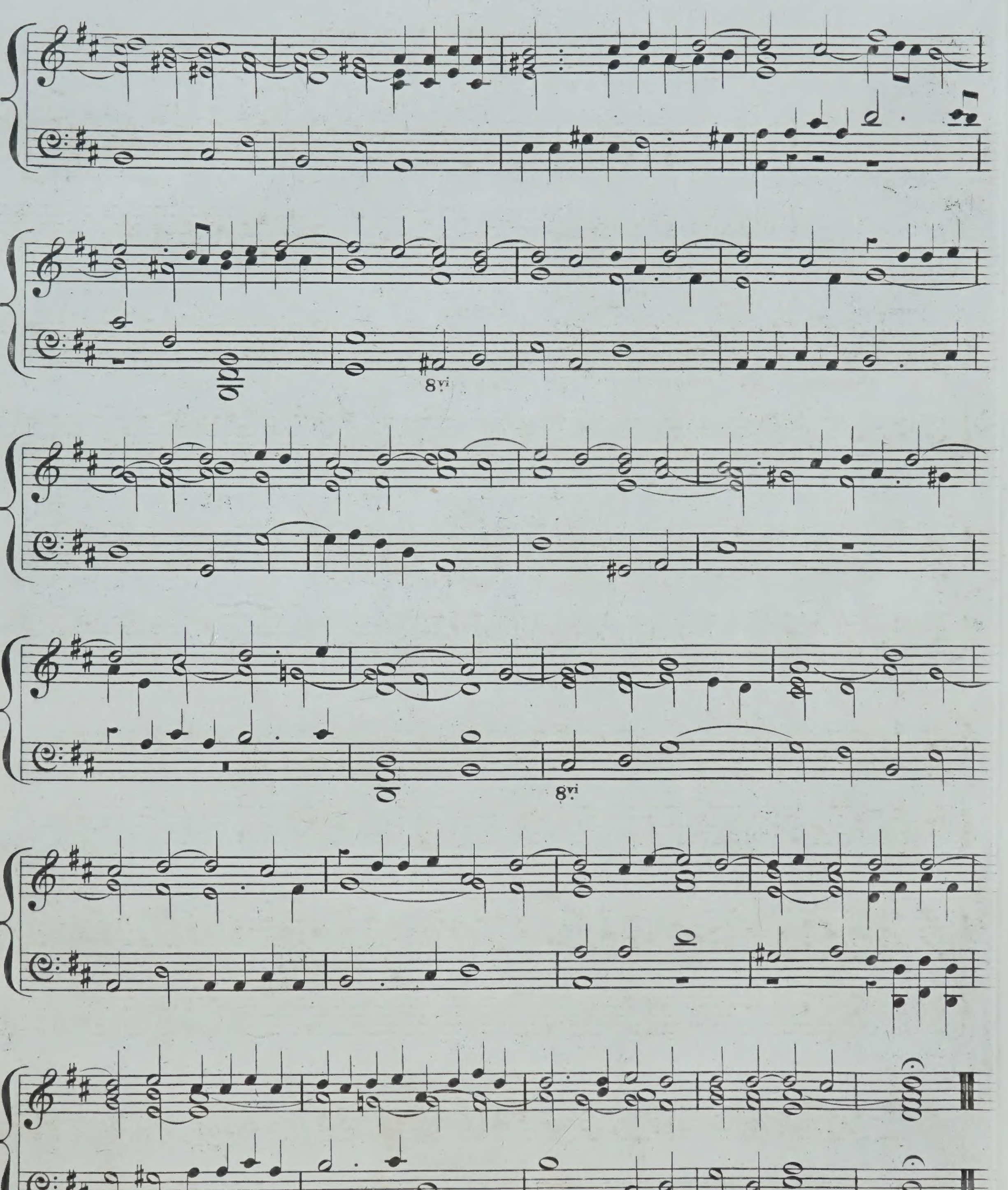
End of Nº 47.

KYRIE.

From the Fitzwilliam Music, Vol. 3, Page 11.

CLARI.

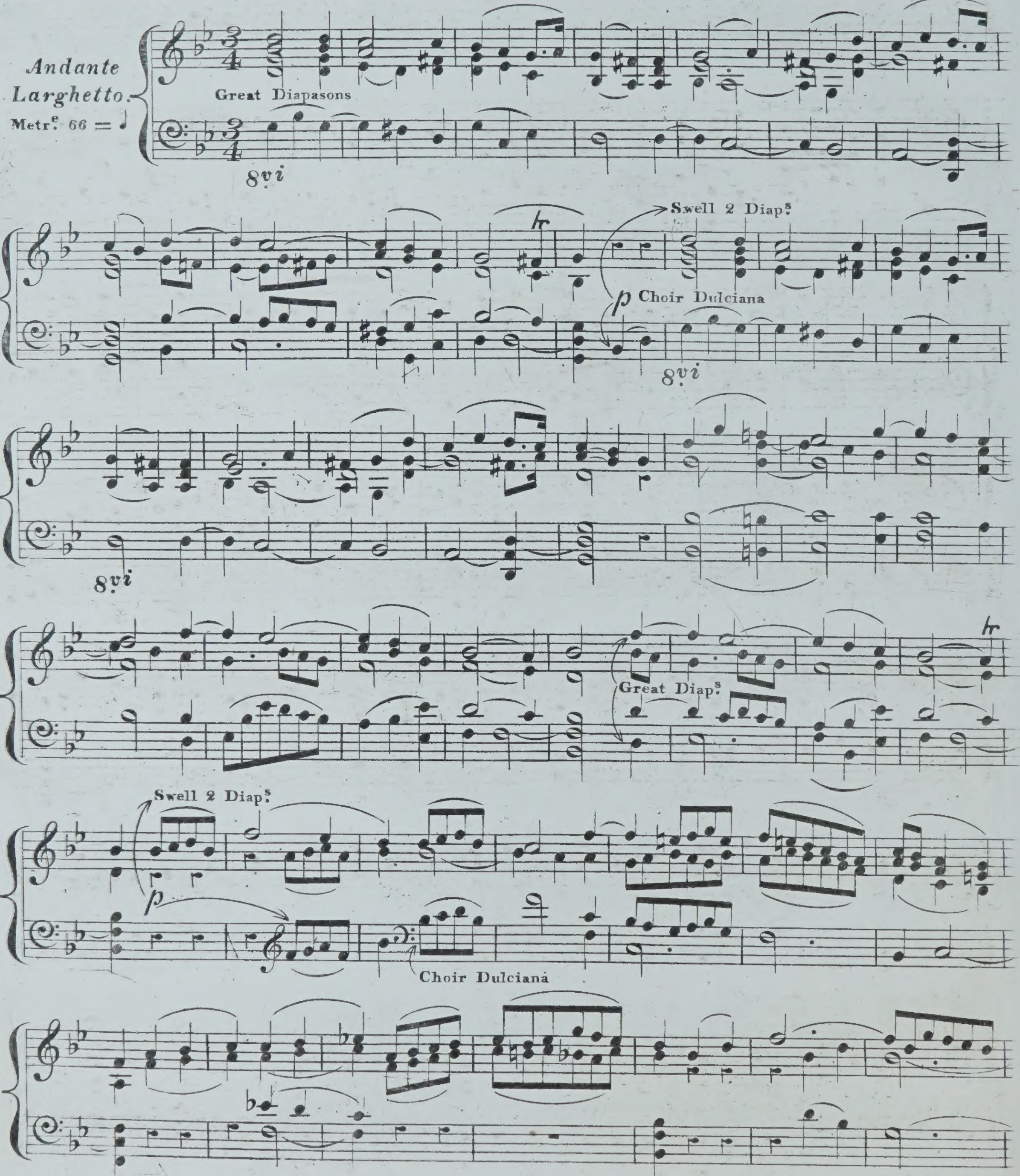

Adagio.
f
8vi
Fuga.
Allegro.
8vi
8vi

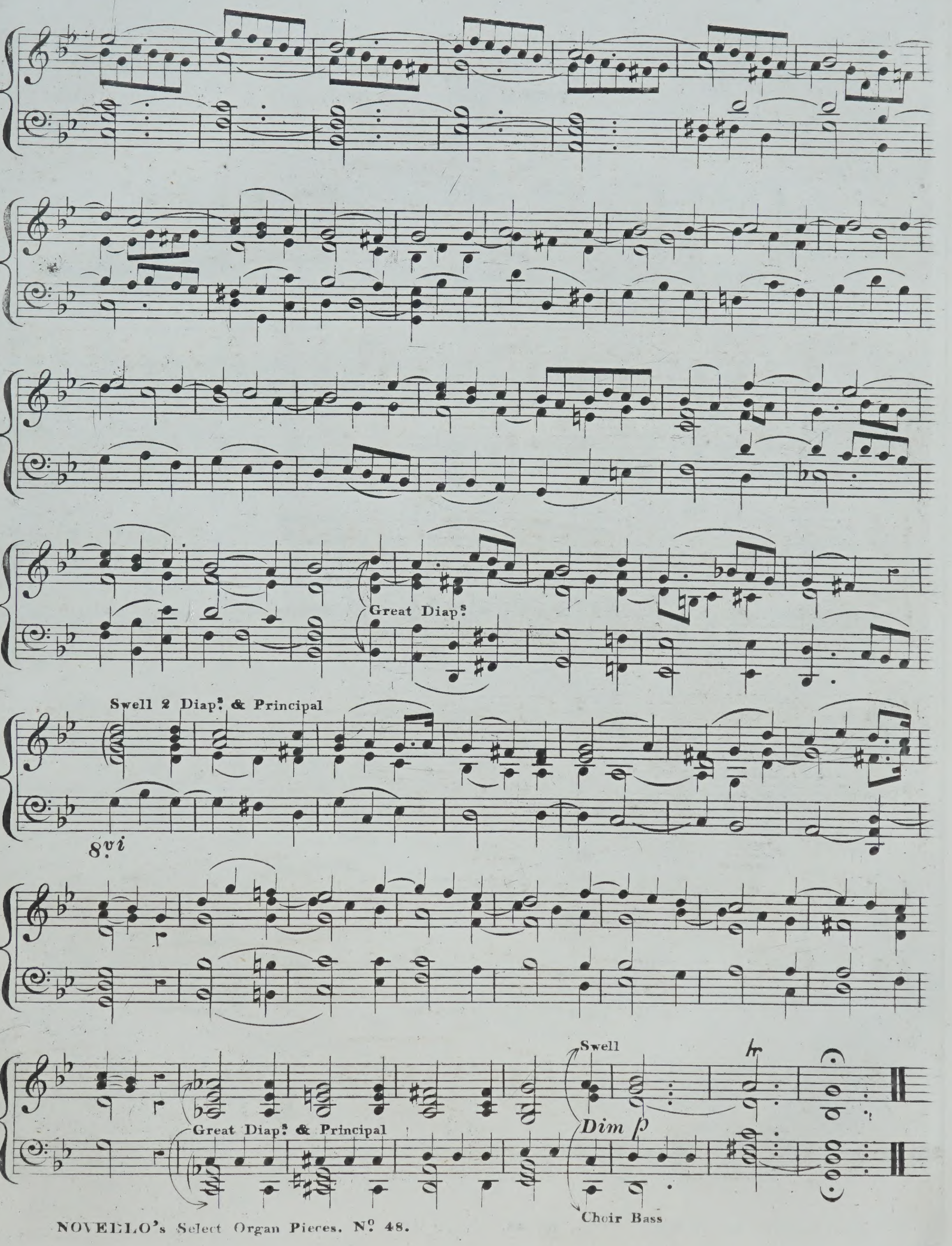

8vi
8vi

KYRIE.

From the Convent Mass, Nº. 2.

NOVELLO.


Andante Larghetto.
Metr.e 66 = ♩
Great Diapasons
8vi
Swell 2 Diap.s
p Choir Dulciana
8vi
8vi
Great Diap.s
Swell 2 Diap.s
p
Choir Dulciana


Great Diap.s
Swell 2 Diap.s & Principal
8.vi
Swell
tr
Great Diap.s & Principal
Dim p
Choir Bass

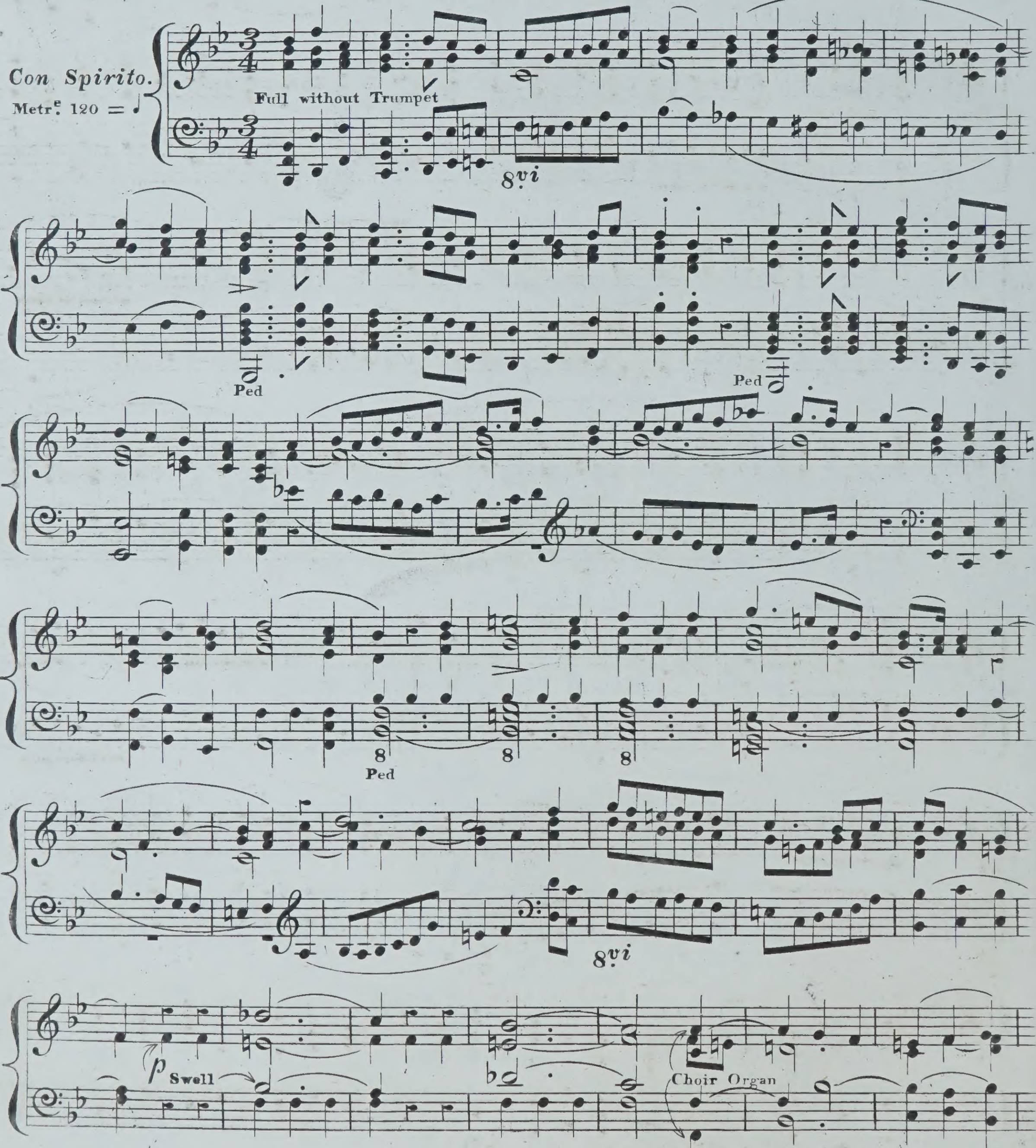
QUONIAM TU SOLUS.

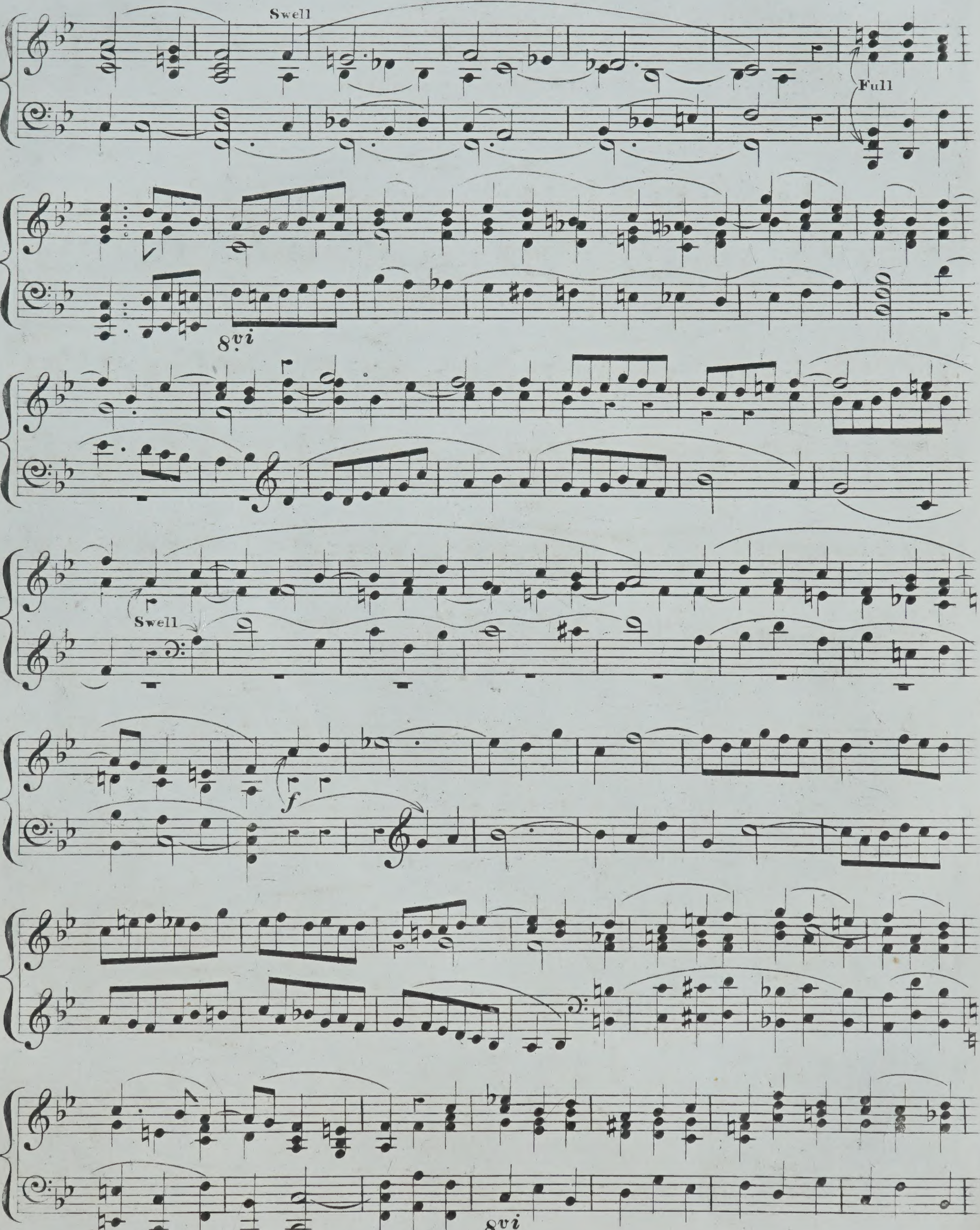
A Choral Fugato.

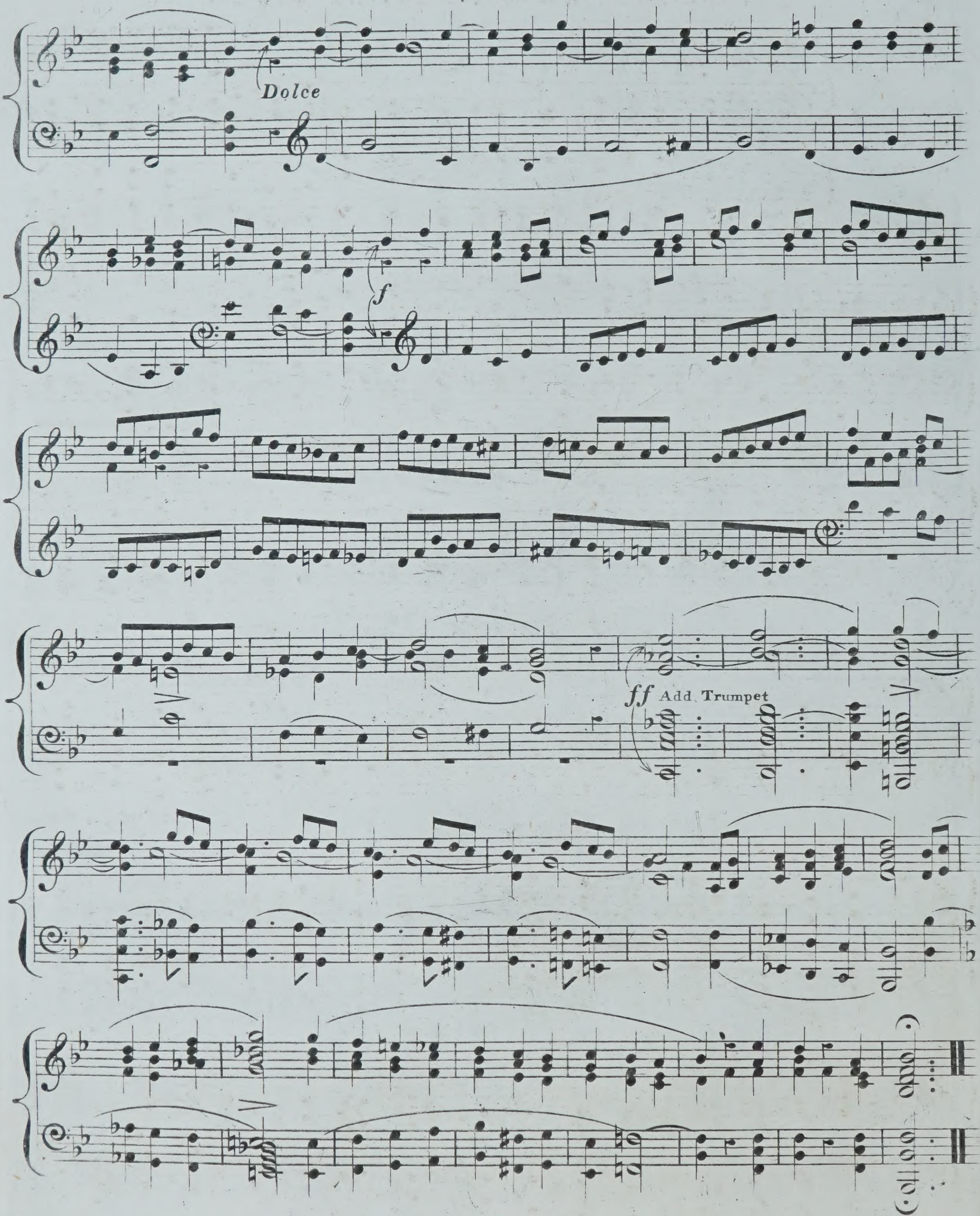
From the Convent Mass, No. 2.

NOVELLO.

Con Spirito.
Metr. 120 = ♩


Full without Trumpet
8vi
Ped
Ped
Ped
8
8
8
8vi
p Swell
Choir Organ


Swell
Full
8vi
Swell
f
8vi

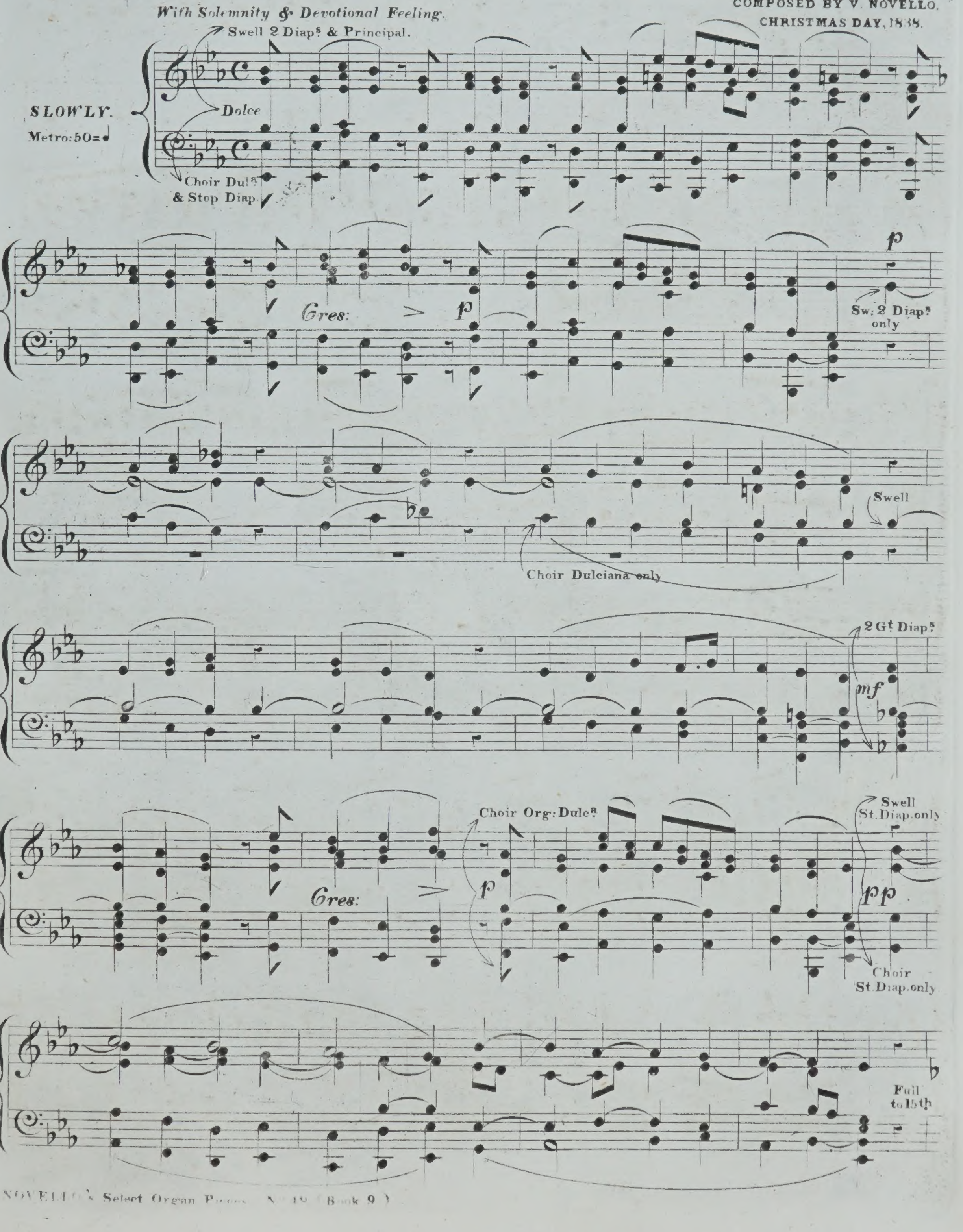

Dolce
f
ff Add Trumpet

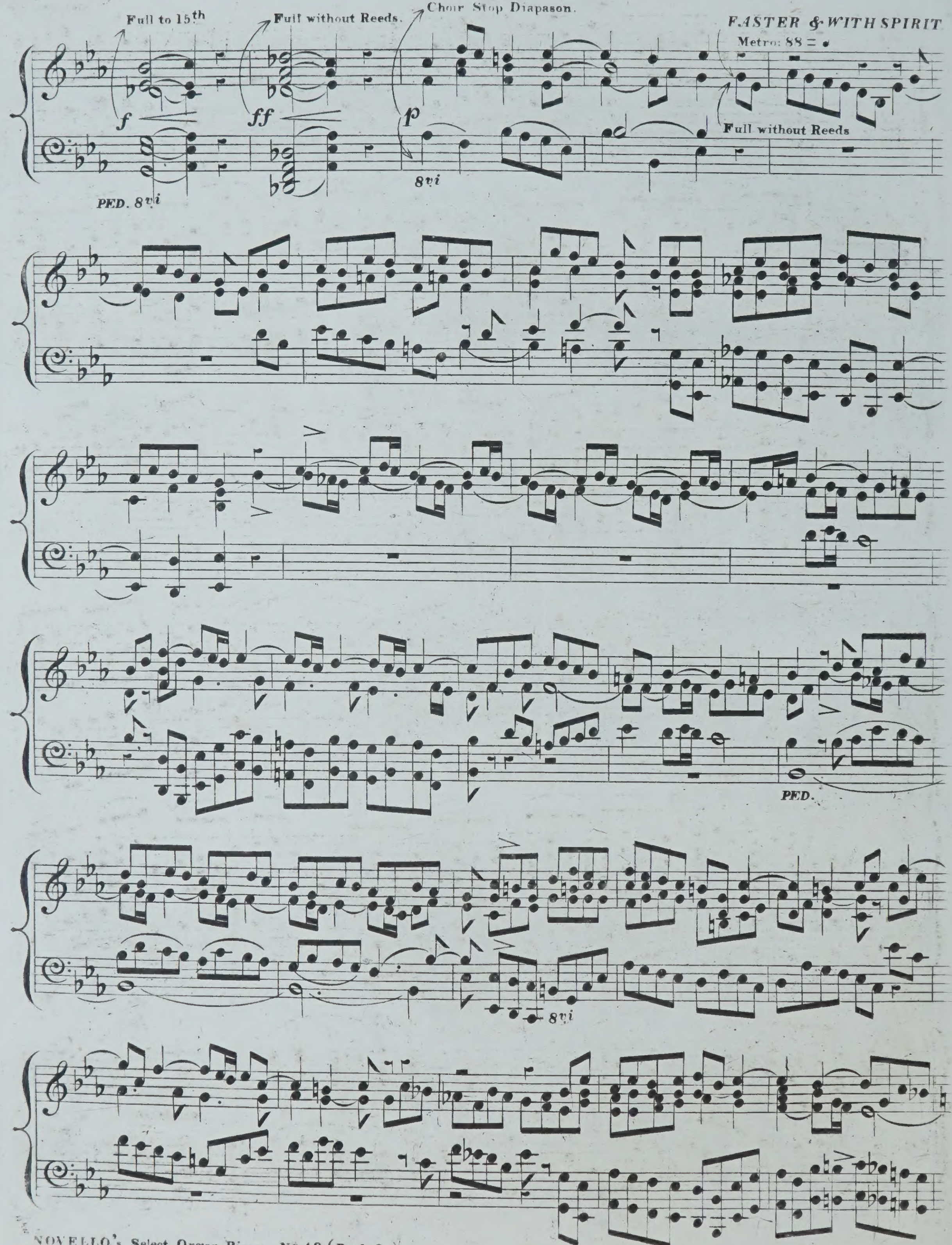
End of No. 48.

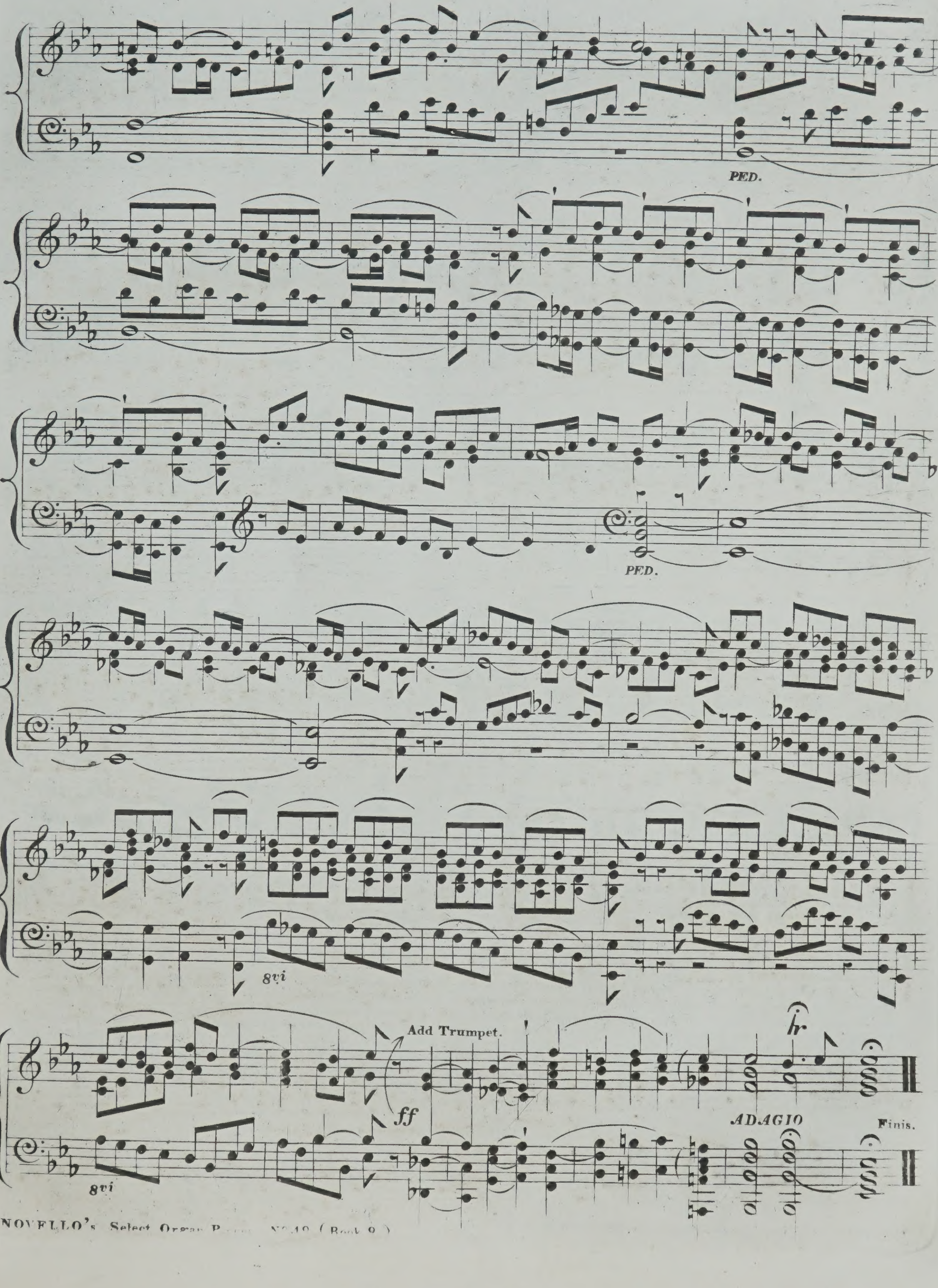
"TO THEE, O LORD"

A THANKSGIVING MOTETT FOR 4 VOICES & CHORUS.

COMPOSED BY V. NOVELLO.
CHRISTMAS DAY, 1838.


With Solemnity & Devotional Feeling.
Swell 2 Diapˢ & Principal.
Dolce
SLOWLY.
Metro: 50 = ♩
Choir Dulª & Stop Diap.
Cres:
p
p
Sw: 2 Diapˢ only
Swell
Choir Dulciana only
2 Gᵗ Diapˢ
mf
Cres:
Choir Org: Dulcª
p
Swell St. Diap. only
pp
Choir St. Diap. only
Full to 15ᵗʰ

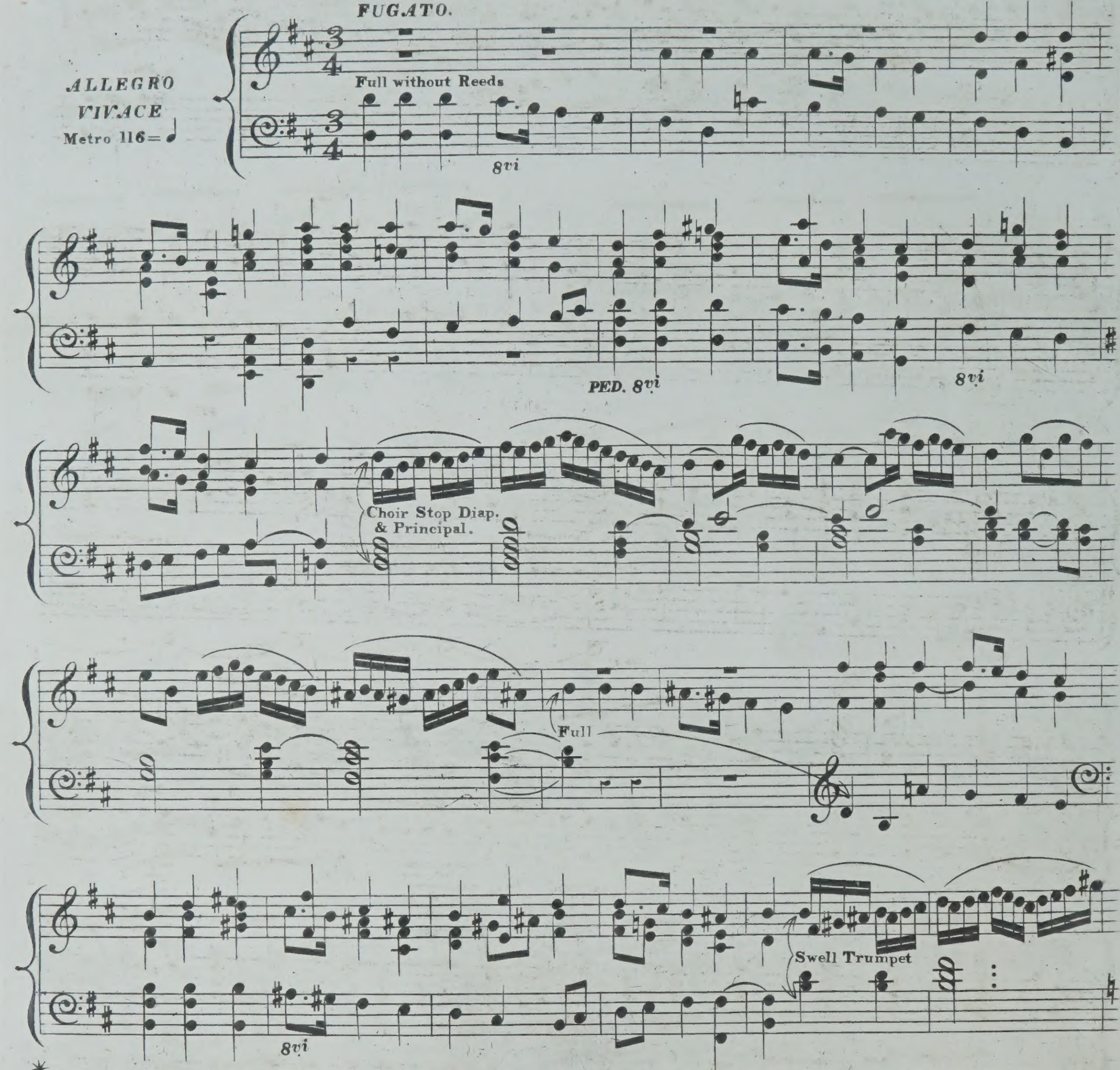

Full to 15th
Full without Reeds.
Choir Stop Diapason.
FASTER & WITH SPIRIT
Metro: 88 = ♩
f
ff
p
Full without Reeds
PED. 8vi
8vi
PED.
8vi


PED.
PED.
8vi
Add Trumpet.
ff
tr
8vi
ADAGIO
Finis.

CHORUS "CUM SANCTO SPIRITU"

From the Grand Mass. No 1.

Composed by
Carl Maria von Weber,*
Arrd by V. Novello from the Full
Score pub. by Haslinger, Vienna



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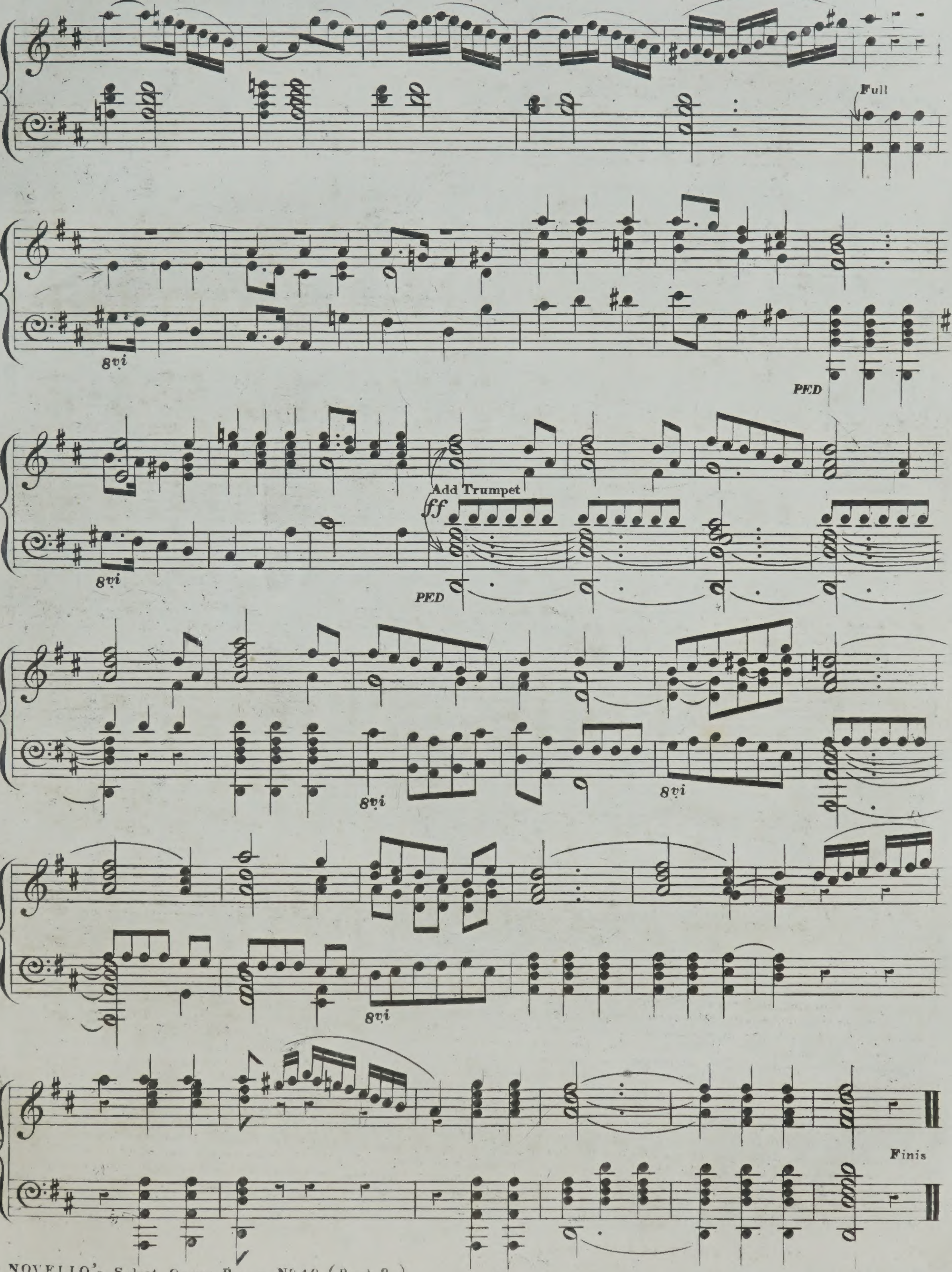
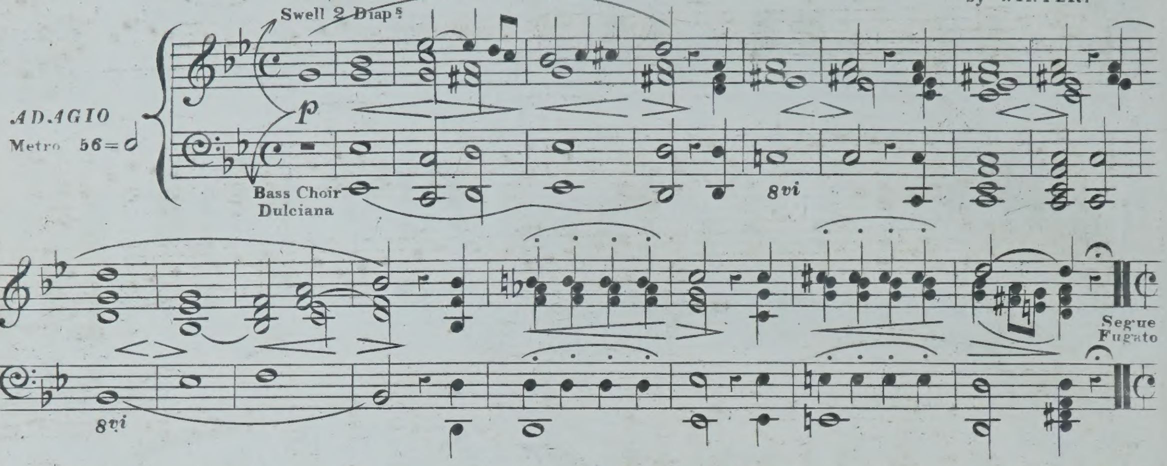
* This popular Composer was born at EUTIN, in Holstein in 1787. When he was about 9 years of age, he was placed under Heuschel, & subsequently under Michael Haydn. In 1798 he visited Munich, & took lessons on the Piano Forte from Calcher, the Court Organist there, & in singing, from an Italian, named Valesi: He soon displayed a decided talent for dramatic Composition & wrote several Pieces, most of which, however, have not been preserved. He next placed himself under The Abbe Vogler, & continued his researches on the Theory of the art. Having concluded his studies at Vienna, he was appointed Chapel Master at Breslau. In 1806 he engaged himself in the service of the Duke Eugene of Wurtemburg, where he devoted his time chiefly to Instrumental Composition. After several professional tours, he was appointed Director of the Opera at Prague, where he resided between 2 & 3 years, & then settled at Dresden, where he wrote his most favorite Opera, "Der Freyschütz," but which was first performed at Berlin in 1822. In the following winter he brought out his "Euryanthe," at Vienna. One of his last works was the "Oberon," which he composed for Covent Garden Theatre, & he visited England in order to produce it under his own superintendance. Weber had long suffered from a pulmonary complaint, and at last, in 1826, after rapidly wasting away & losing his bodily strength, tho' his mind still preserved all its vigorous energy, he was one morning found dead in his bed, with a placid smile on his face. At his funeral, Mozart's Requiem was performed by a full band, attended by the most eminent of his English brother Professors, by whom he was highly esteemed, both for his talents as a Musician & his amiable qualities as a man. After the service, his remains were deposited in the Vault under the Catholic Chapel in Moorfields. As his genius led him principally to cultivate the dramatic style, he composed but few Pieces for the Church; & the Editor is not aware of this much admired Composer having published any other sacred music, than the Grand Mass from which the above specimen has been selected.

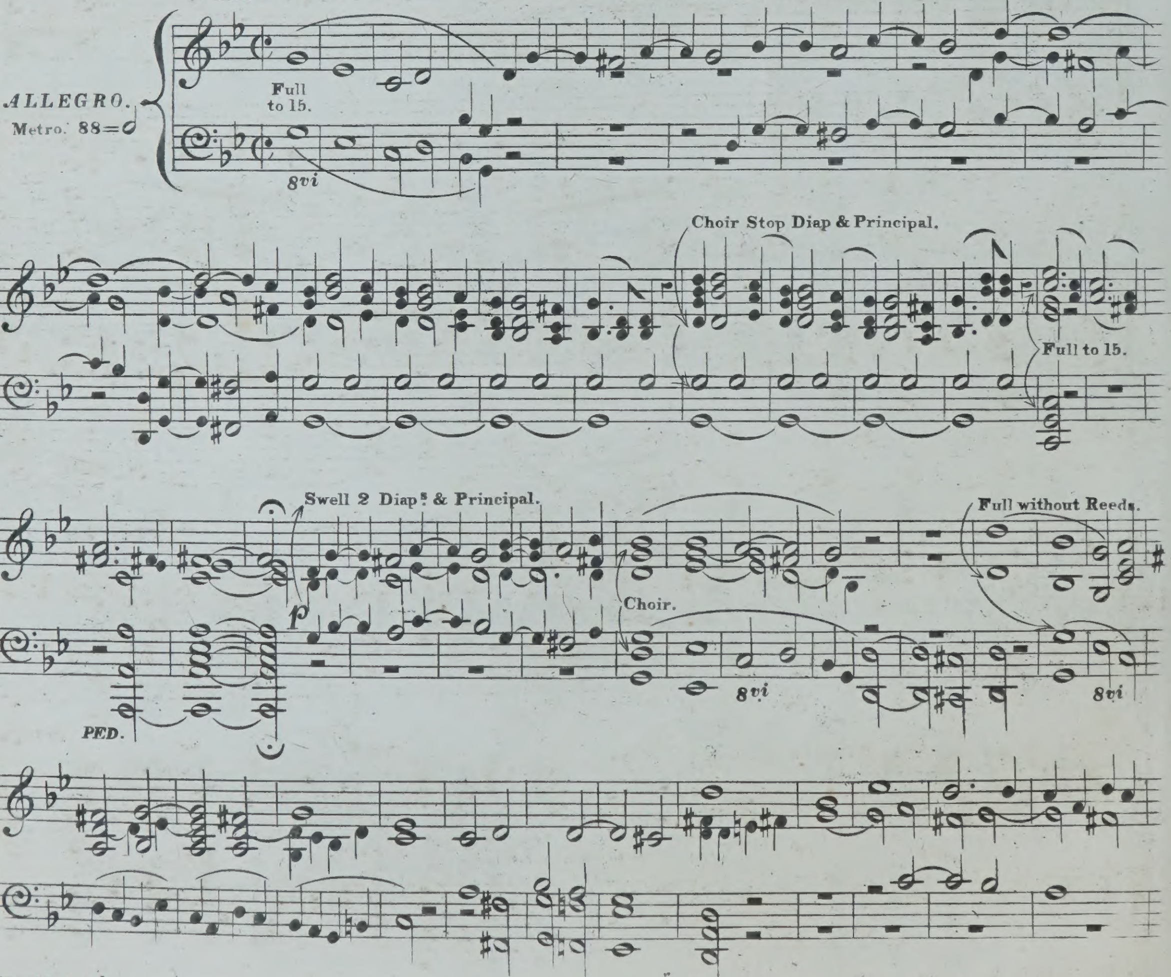

Full
8vi
PED
8vi
Add Trumpet
ff
PED
8vi
8vi
8vi
Finis

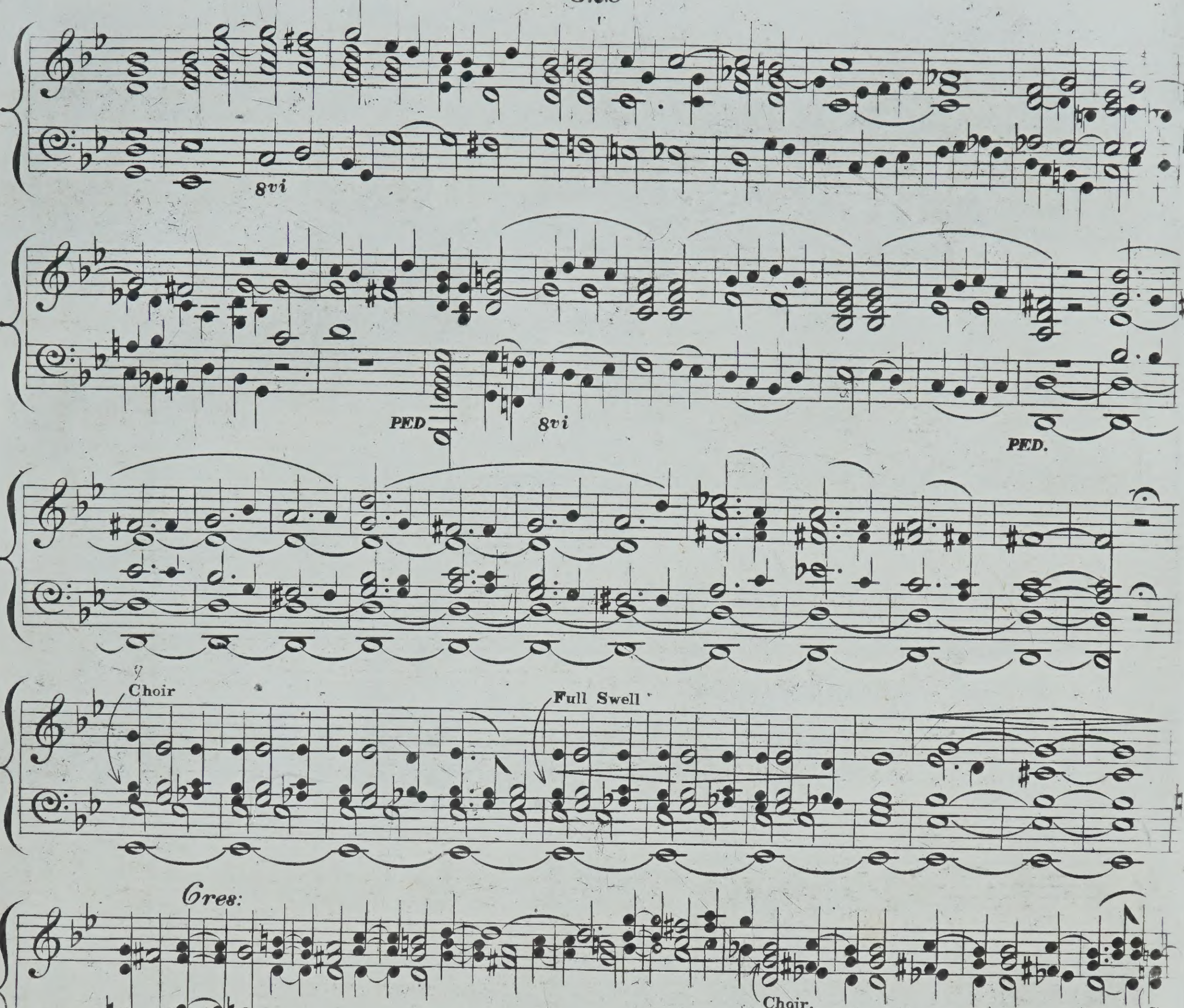
QUANDO CORPUS MORIETUR.

From the "**STABAT MATER**"
by **WINTER**.


ADAGIO
Metro 56=𝅗𝅥
Swell 2 Diaps.
p
Bass Choir
Dulciana
8vi
8vi
8vi
Segue
Fugato

ALLEGRO FUGATO. "FAC UT ANIMÆ DONETUR."

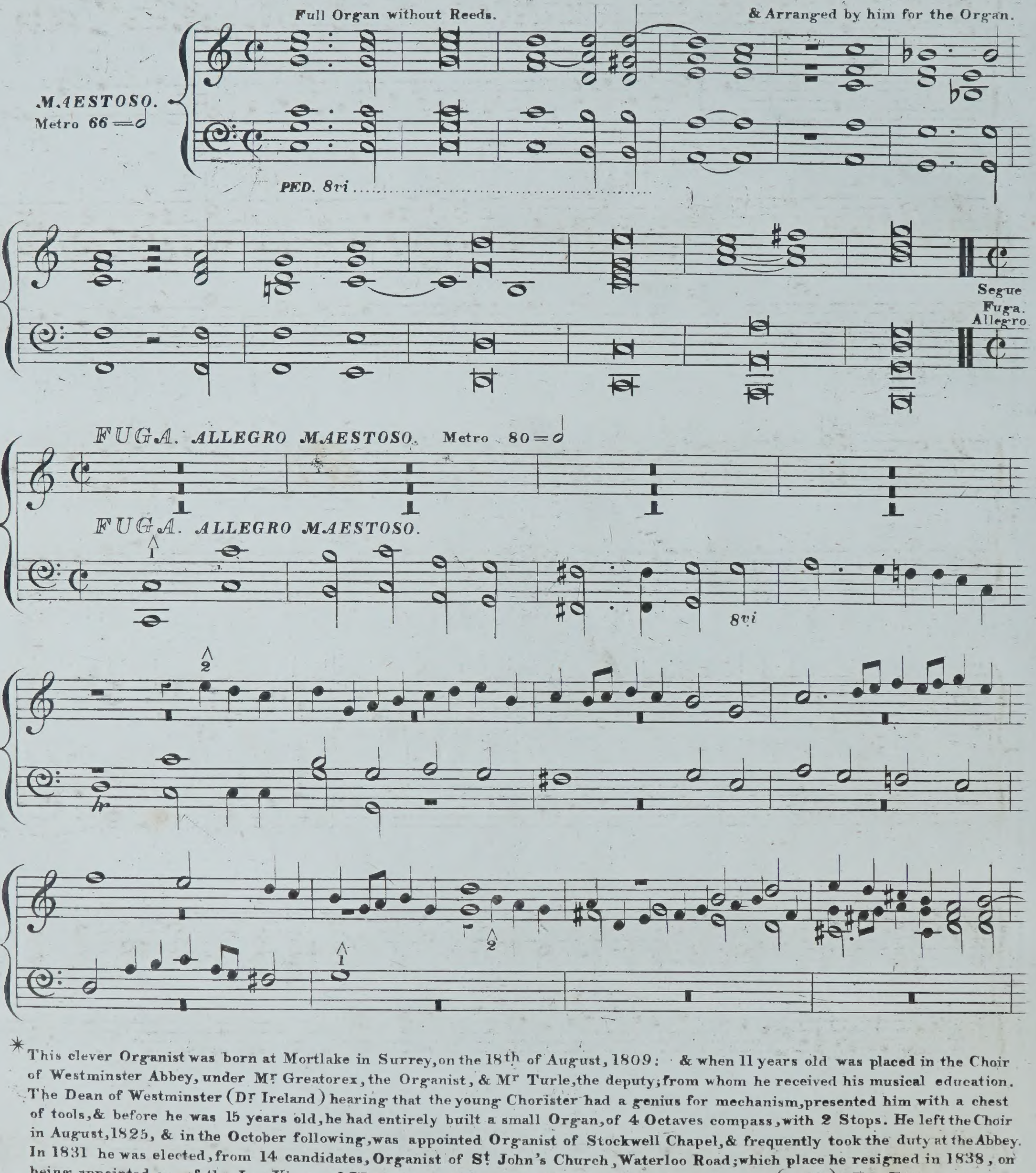

ALLEGRO.
Metro: 88=𝅗𝅥
Full
to 15.
8vi
Choir Stop Diap & Principal.
Full to 15.
Swell 2 Diaps. & Principal.
p
Choir.
PED.
8vi
Full without Reeds.
8vi


8vi
PED
8vi
PED.
Choir
Full Swell
Cres:
Choir.
Sw
Swell.
Choir.
Full with Trumpet.
ff
PED.
Swell, 2 Diap^s & Prin. only.
Swell.
pp
ff
pp
ff
p
Swell.
Choir Stop Diap. only.
pp
Fine.

GLORIA PATRI. 330

5 VOICES.

Composed by
JOHN LEMAN BROWNSMITH.*
1830.
& Arranged by him for the Organ.



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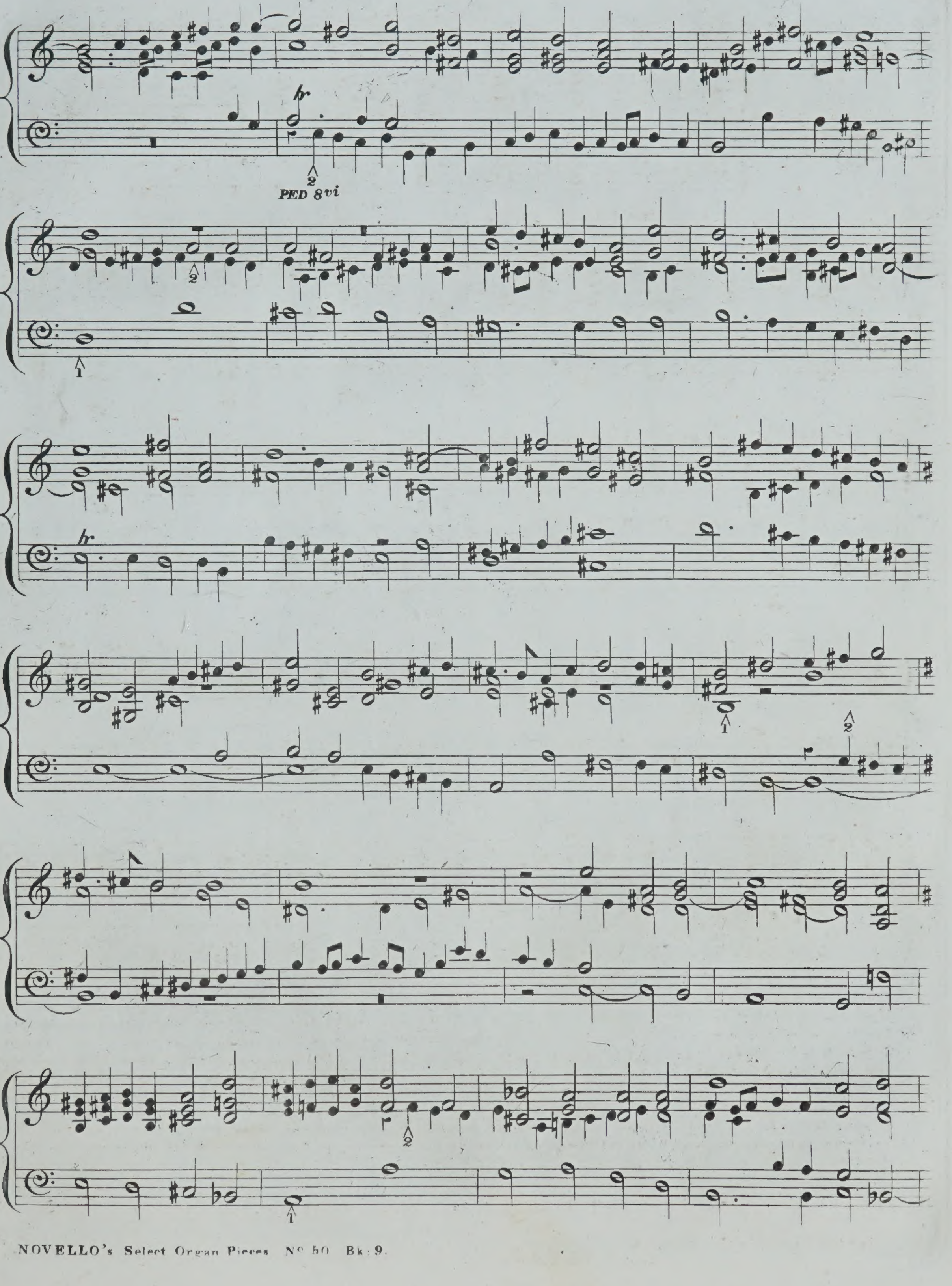
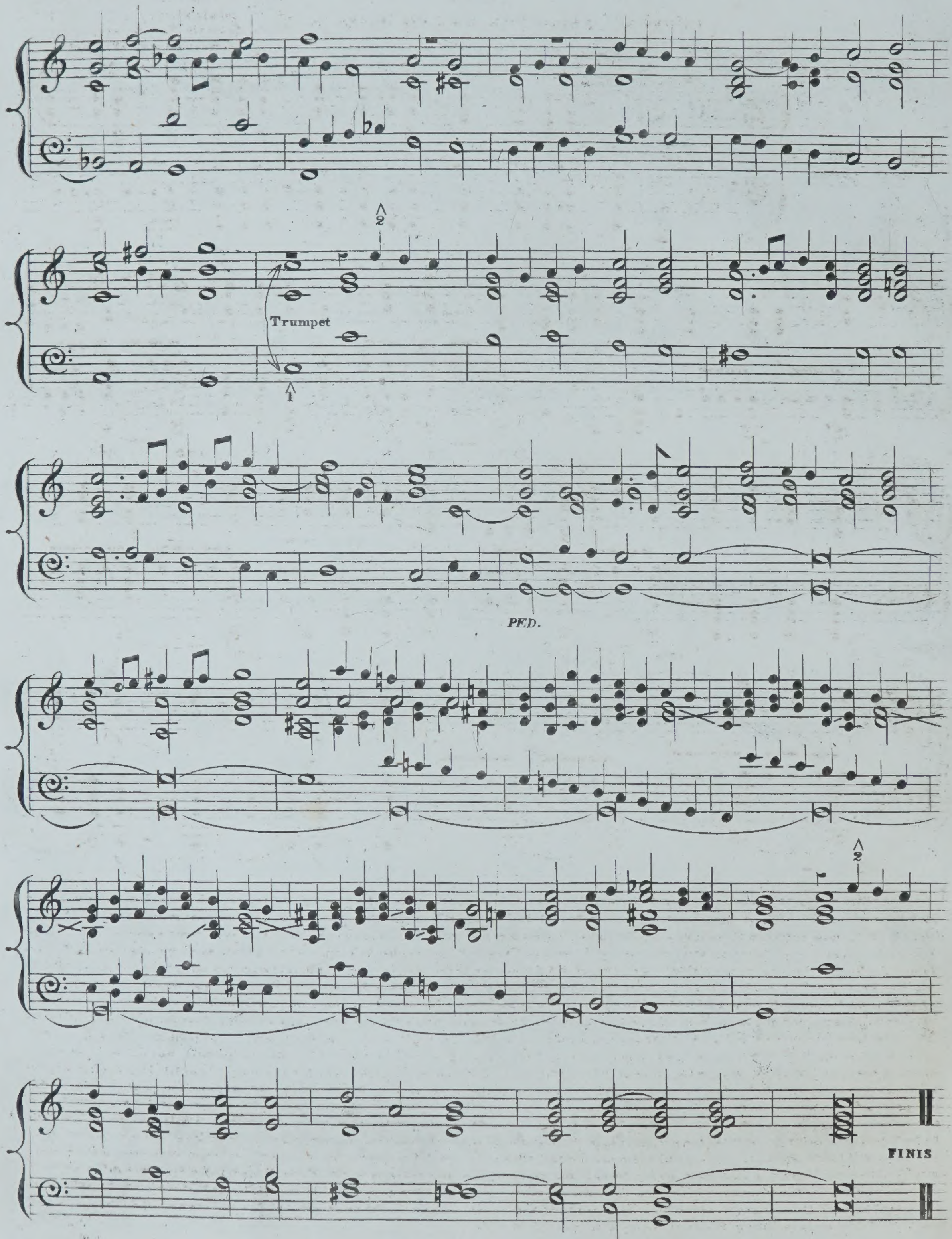
* This clever Organist was born at Mortlake in Surrey, on the 18th of August, 1809: & when 11 years old was placed in the Choir of Westminster Abbey, under Mr Greatorex, the Organist, & Mr Turle, the deputy; from whom he received his musical education. The Dean of Westminster (Dr Ireland) hearing that the young Chorister had a genius for mechanism, presented him with a chest of tools, & before he was 15 years old, he had entirely built a small Organ, of 4 Octaves compass, with 2 Stops. He left the Choir in August, 1825, & in the October following, was appointed Organist of Stockwell Chapel, & frequently took the duty at the Abbey. In 1831 he was elected, from 14 candidates, Organist of St John's Church, Waterloo Road; which place he resigned in 1838, on being appointed one of the Lay Vicars of Westminster Abbey, which appointment he still holds. (1839.) The Editor has to express his thanks to Mr Brownsmith for the above ingenious composition, (written when he was only 21 years of age) as well as for several other specimens of his talent in writing for the Organ, which will be found in some of the future numbers of this selection.

* $\overset{\wedge}{1}$, *means* **FIRST** *Subject of the Fugue.* $\overset{\wedge}{2}$, *means* **SECOND** *Subject of the Fugue.*


tr
PED 8vi
tr

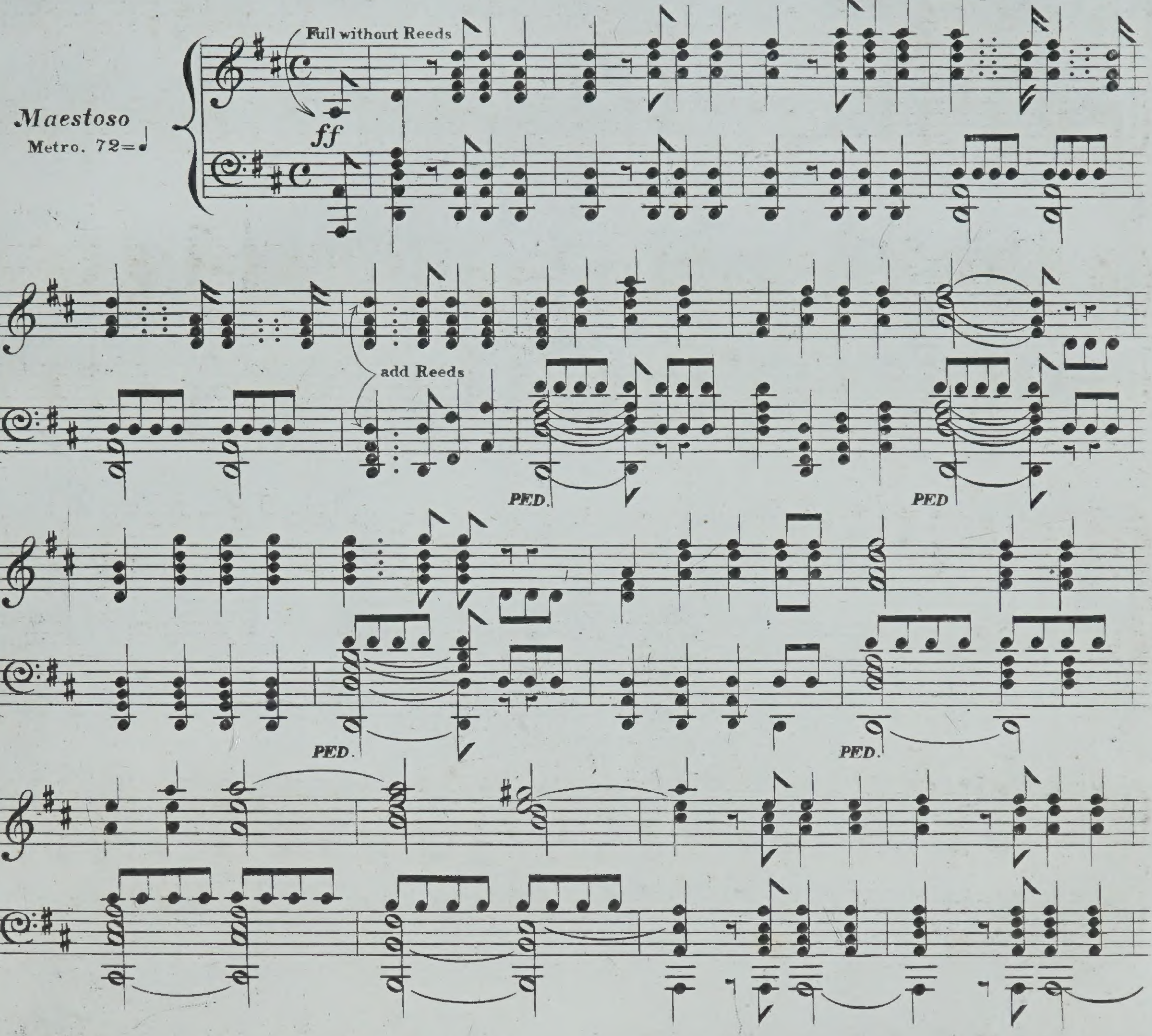

2
Trumpet
1
PED.
2
FINIS

500

QUONIAM TU SOLUS

CHORUS FROM THE GRAND MASS in D.

Composed by RIGHINI*
newly arrd by V. NOVELLO,
from the Full Score pubd by
Schlessinger at Berlin.



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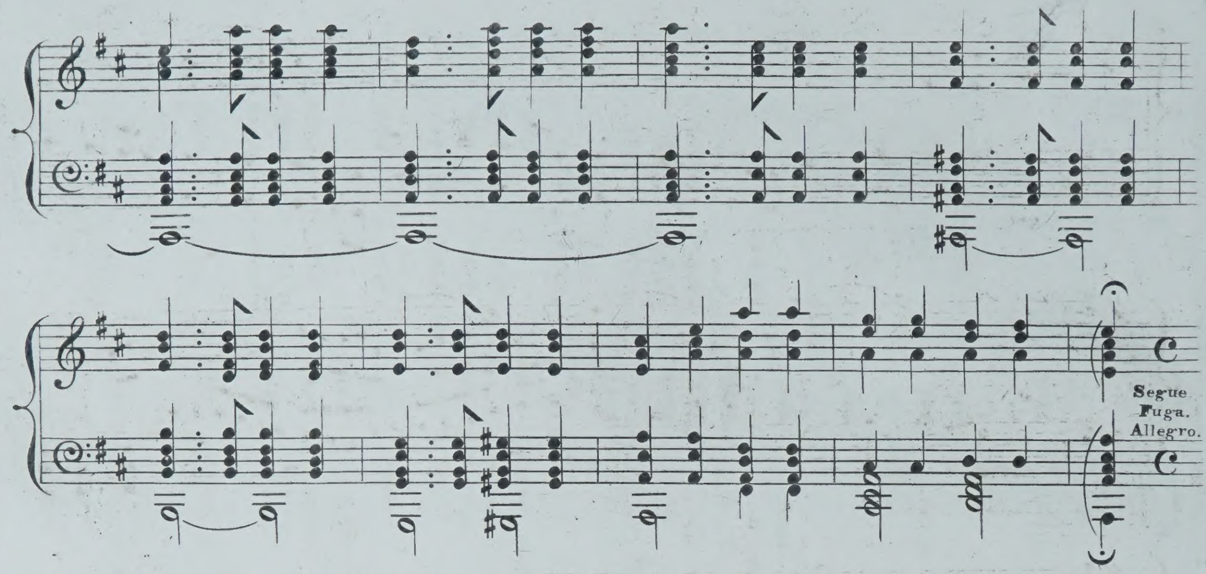
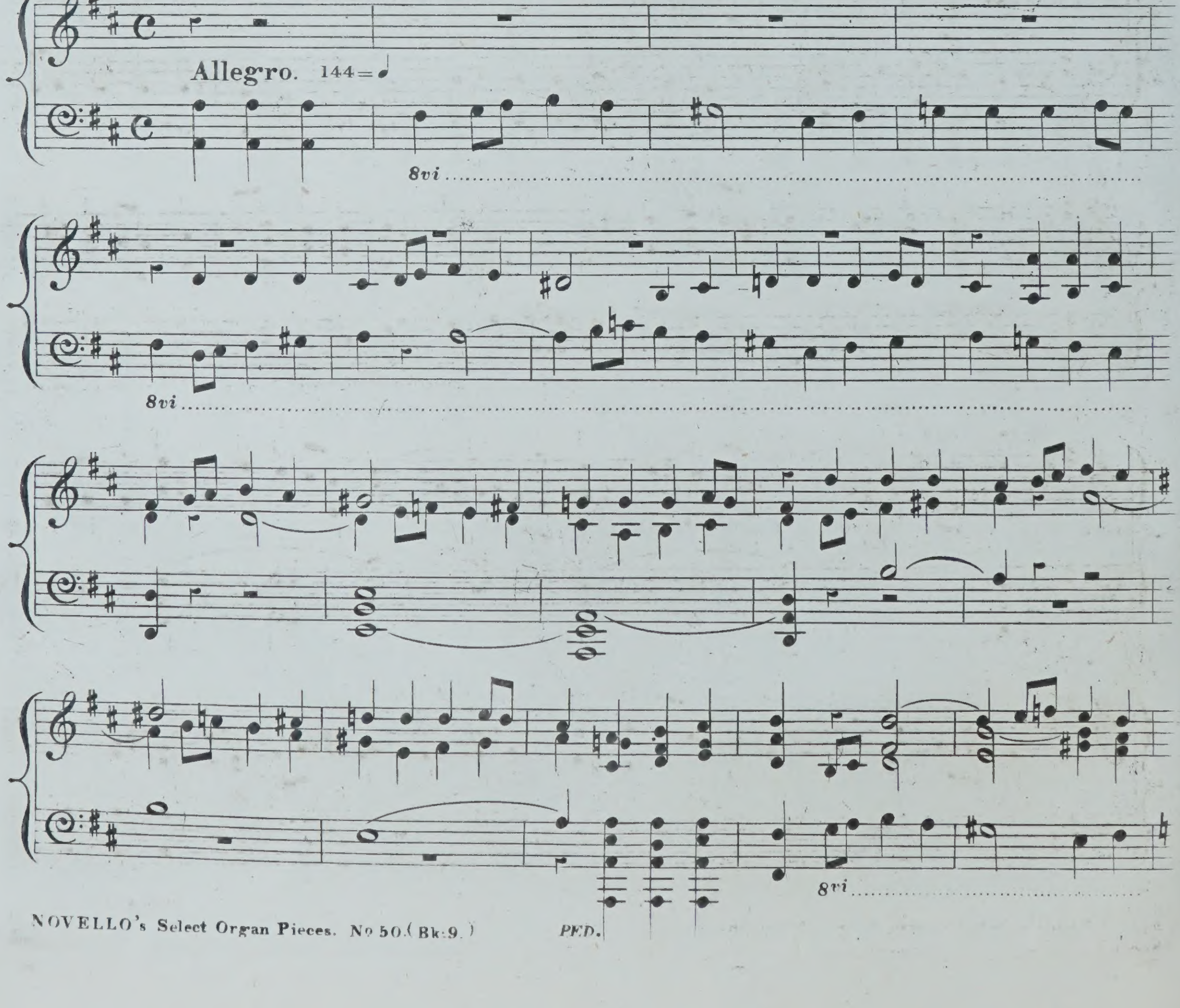
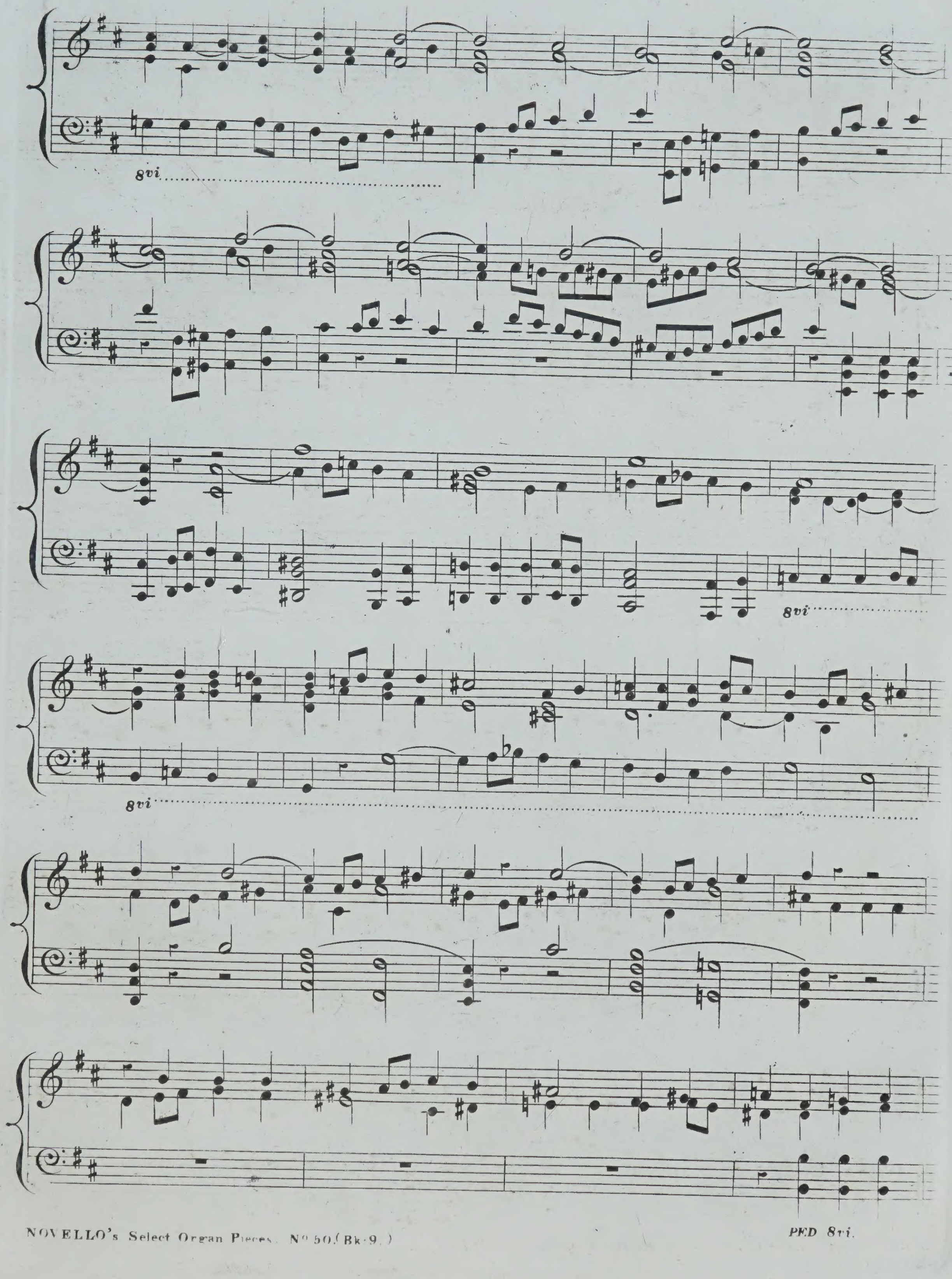
*VINCENZO RIGHINI was a native of Bologna, where he was born in 1758 (about a year before the death of Handel) & where he grounded himself in the science of Music under the celebrated PADRE MARTINI. At the conclusion of his musical education, in 1776, he went to Prague, & engaged himself as an Actor in the Italian company of *Bustelli*, also producing for that Theatre several Vocal compositions, &, at length, even Operas. After remaining 3 years in Prague, he proceeded to Vienna, where a fine opening was procured for his talents, by his appointment to the situations of Director & Composer to the Italian Opera in that city; at the same time he was selected by the Emperor Joseph the 2nd (Mozart's friend) as Singing Master to the Princess Elizabeth of Wurtemburg. About 1788, he received an invitation from the Elector of Mentz, to settle in that city as Chapel Master. This being more advantageous to him than remaining at Vienna, he accepted the offer, & on his arrival at Mentz, wrote much music for the Theatre, & a Grand Mass for the coronation of the Emperor Leopold the 2nd from which the above specimen of his Church Style is taken. He then received an invitation from King Frederic William the 2nd of Prussia, to set to music the grand Opera of "*Enea nel Lazio*," for the Berlin Theatre Royal. This Composition meeting the approval of the King, he appointed RIGHINI his *Maestro di Capella*, which situation he held till 1804, when he revisited his native country, & died at Bologna in 1812. He is one of the most sterling & *musician like* writers among the modern Italian composers; for he unites the tasteful melody & elegant expression of the Italian school, with the fine harmonies & solid counterpoint of the more profound & masterly German school of composition. His delightful productions have not hitherto been justly appreciated, but it is to be hoped that in proportion as the present tendency towards an improved musical taste gains ground in England, his various compositions will (with many other beautiful specimens of the Art by different Composers most unjustly condemned to comparative obscurity & oblivion) ultimately find their proper level in the estimation of the musical world. From the genius displayed for the refined style of writing for the Church, exhibited in the few specimens that have been preserved of his ability in that elevated department of the art, it is much to be regretted that RIGHINI did not apply himself more to the cultivation of his distinguished talent for the production of the most polished & exquisite style of Sacred Music.

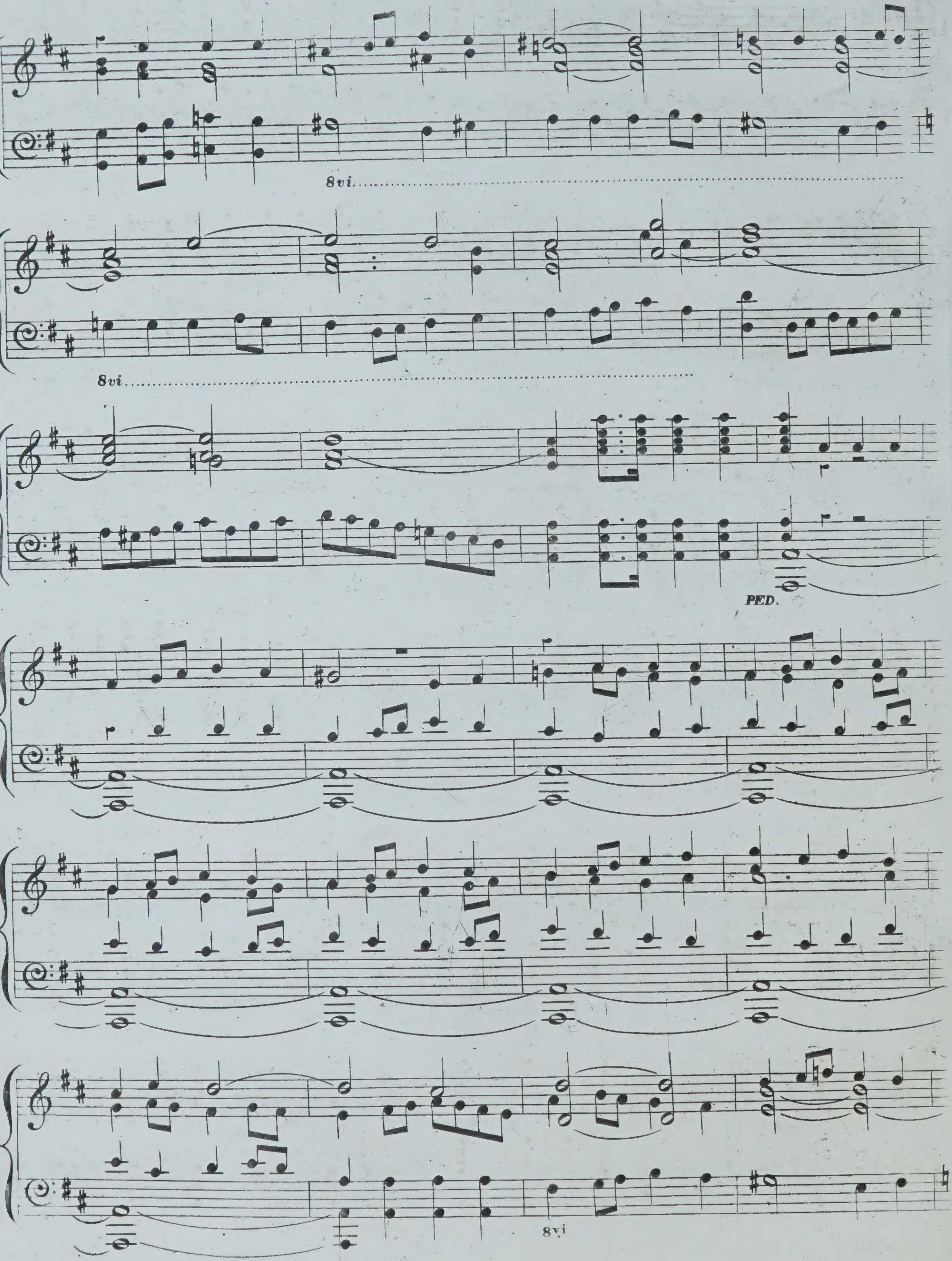

Segue
Fuga.
Allegro.

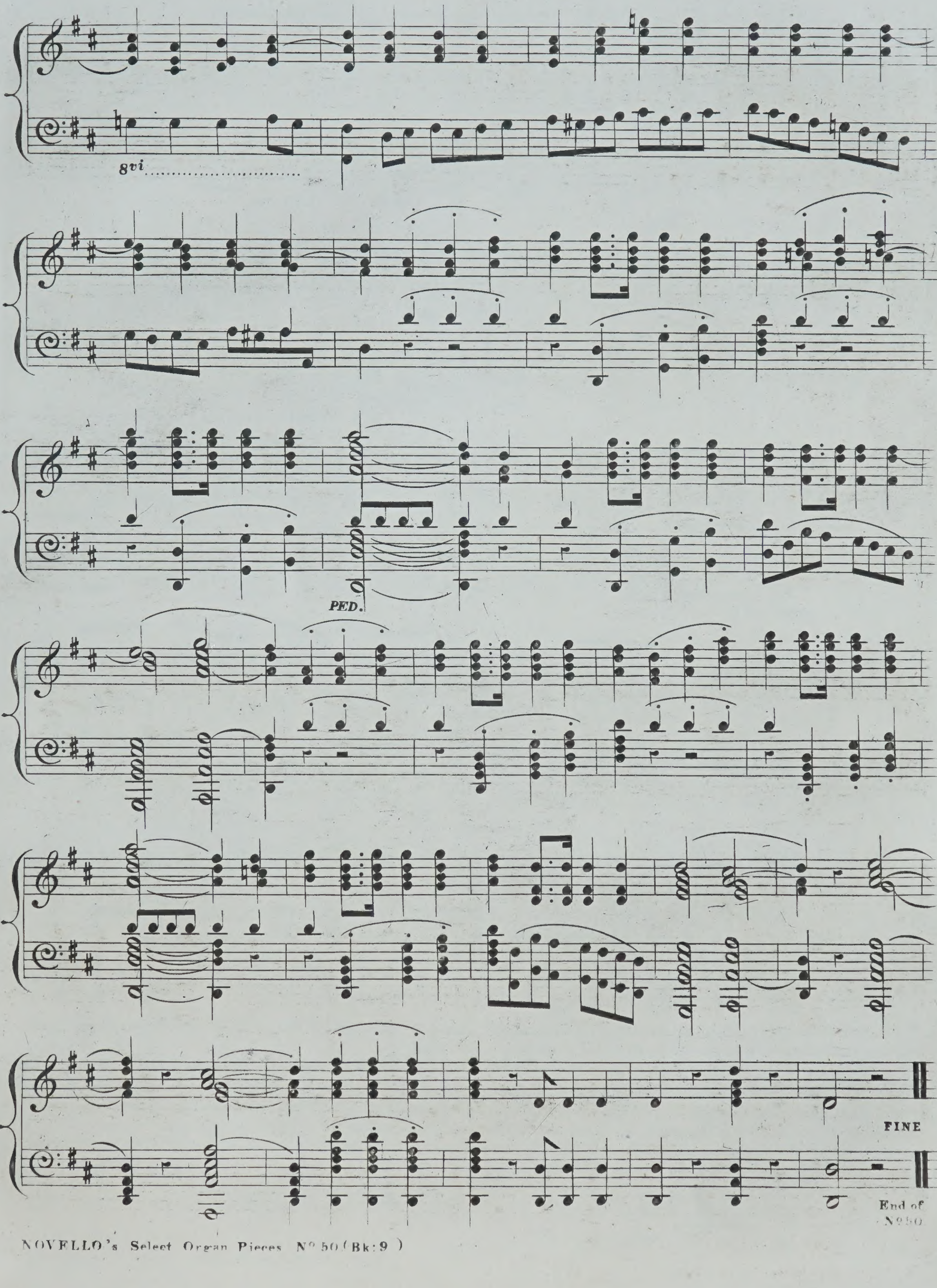
FUGA. "CUM SANCTO SPIRITU"


Allegro. 144=♩
8vi
8vi
8vi
PED.



PED 8vi.

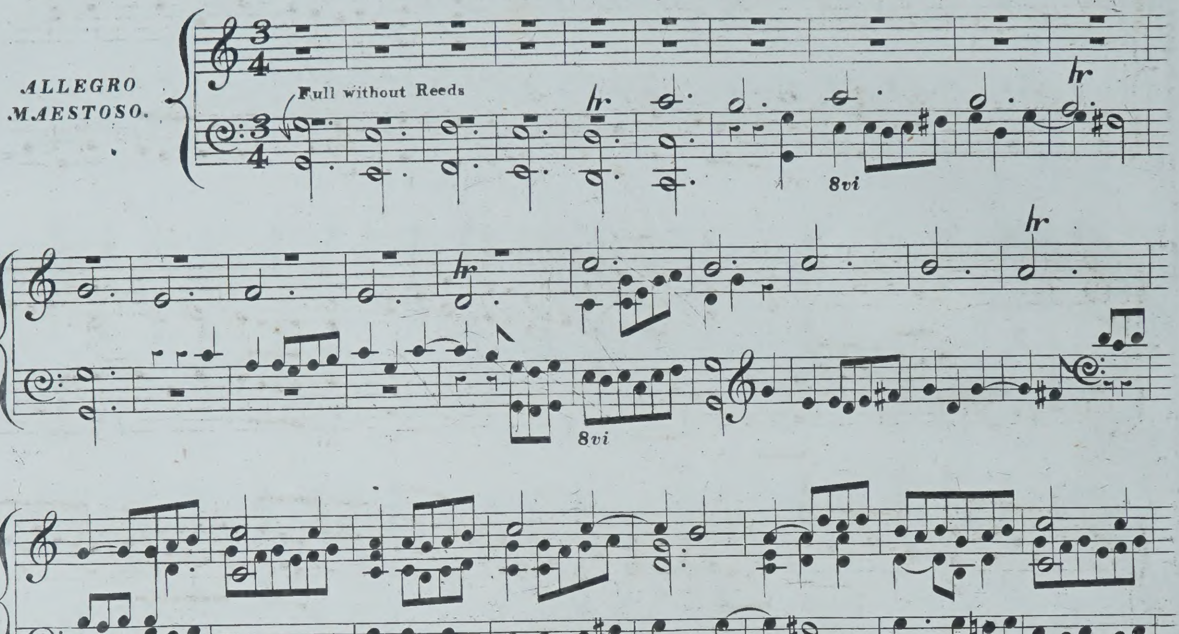

8vi
8vi
PED.
8vi


8vi
PED.
FINE
End of
Nº 50

CUM SANCTO SPIRITU.

CHORUS, From an unpublished Manuscript MASS.

LOTTI.*



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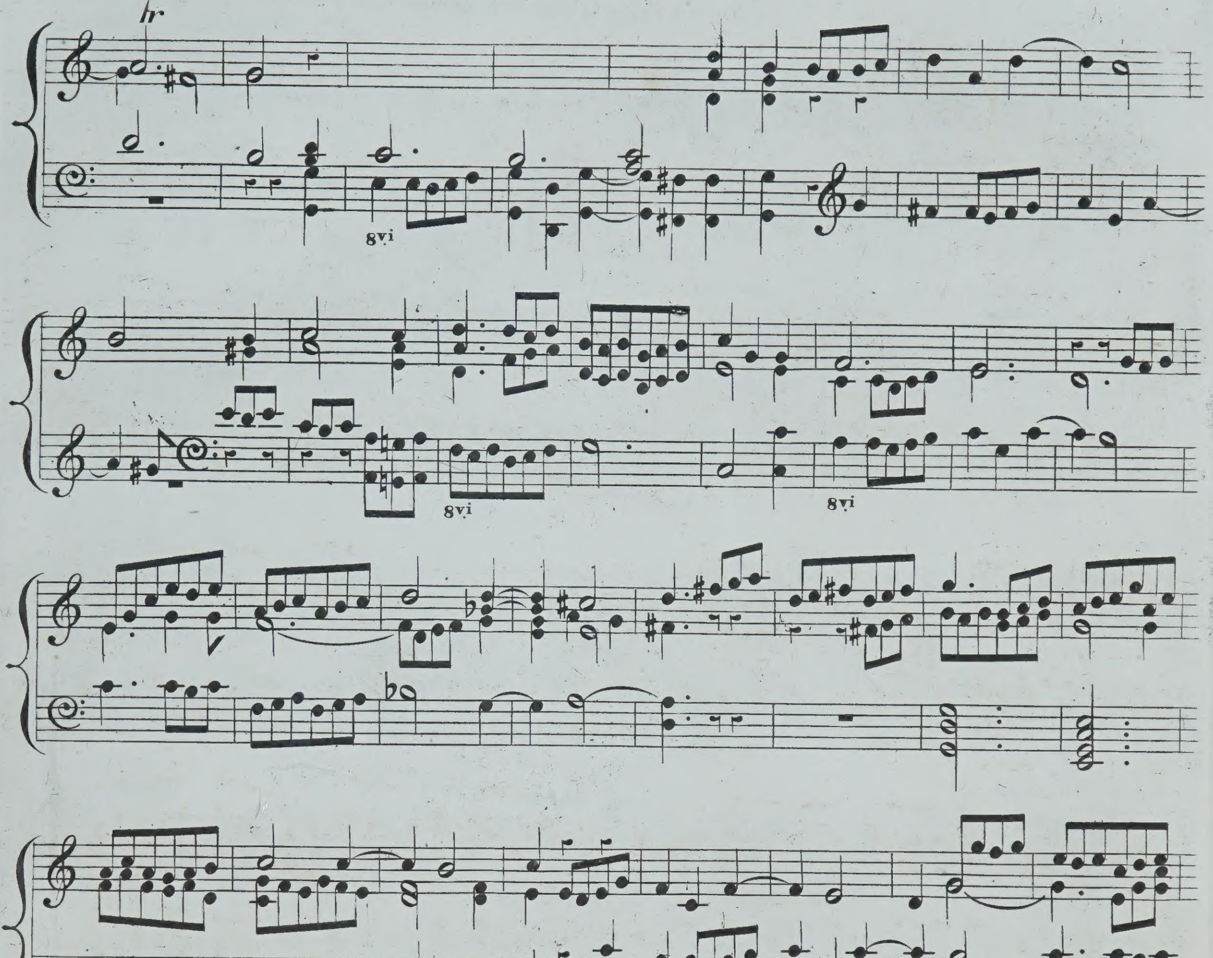
*ANTONIO LOTTI, a Pupil of *Legrenzi*, & the Master of *Marcello, Galuppi (Il Buranello) & Pescetti*, was Organist &, afterwards, *Maestro di Capella* of the Cathedral of St Marco at Venice.

He was one of the most able men in his profession, & to all the science & strict regularity of the old school, he united grace, pathos, & an easy fluency of style. His Choral music in particular is at once impressive, solemn, variously contrasted & affectingly expressive. Between the years 1698 & 1717, he composed 15 Dramas for the Venetian Theatre; which, together with his numerous Cantatas & more especially his "Chamber Duetts," furnish specimens of admirable counterpoint & appropriate expression of the different sentiment of the words. In 1718 he was Opera Composer to the Court of Dresden, & in 1720 he returned to Venice, where he was still living in 1732.

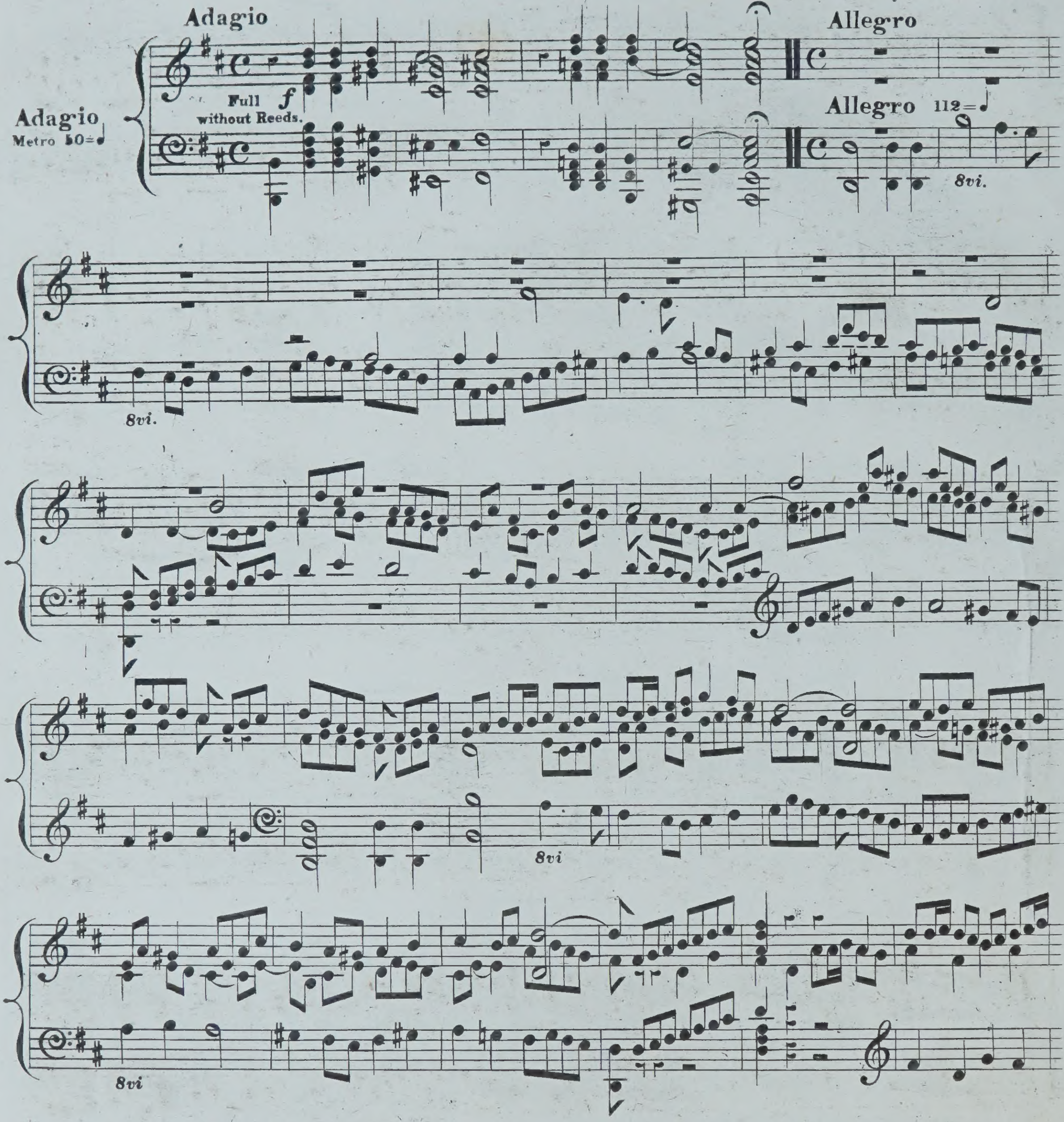
The above specimen of his natural, flowing & free style of writing, is from a very rare Italian Manuscript in the possession of the Editor, which curious copy comprises an entire Mass for 4 Voices & Orchestral Accompts. no part of which Composition has ever before been published.


hr
8vi
8vi
8vi
8vi
8vi
hr

“CUM SANCTO SPIRITU” 340

CHORUS, *From a* GRAND MASS.

Composed by PESCETTI.*
Arr.d by V. NOVELLO.



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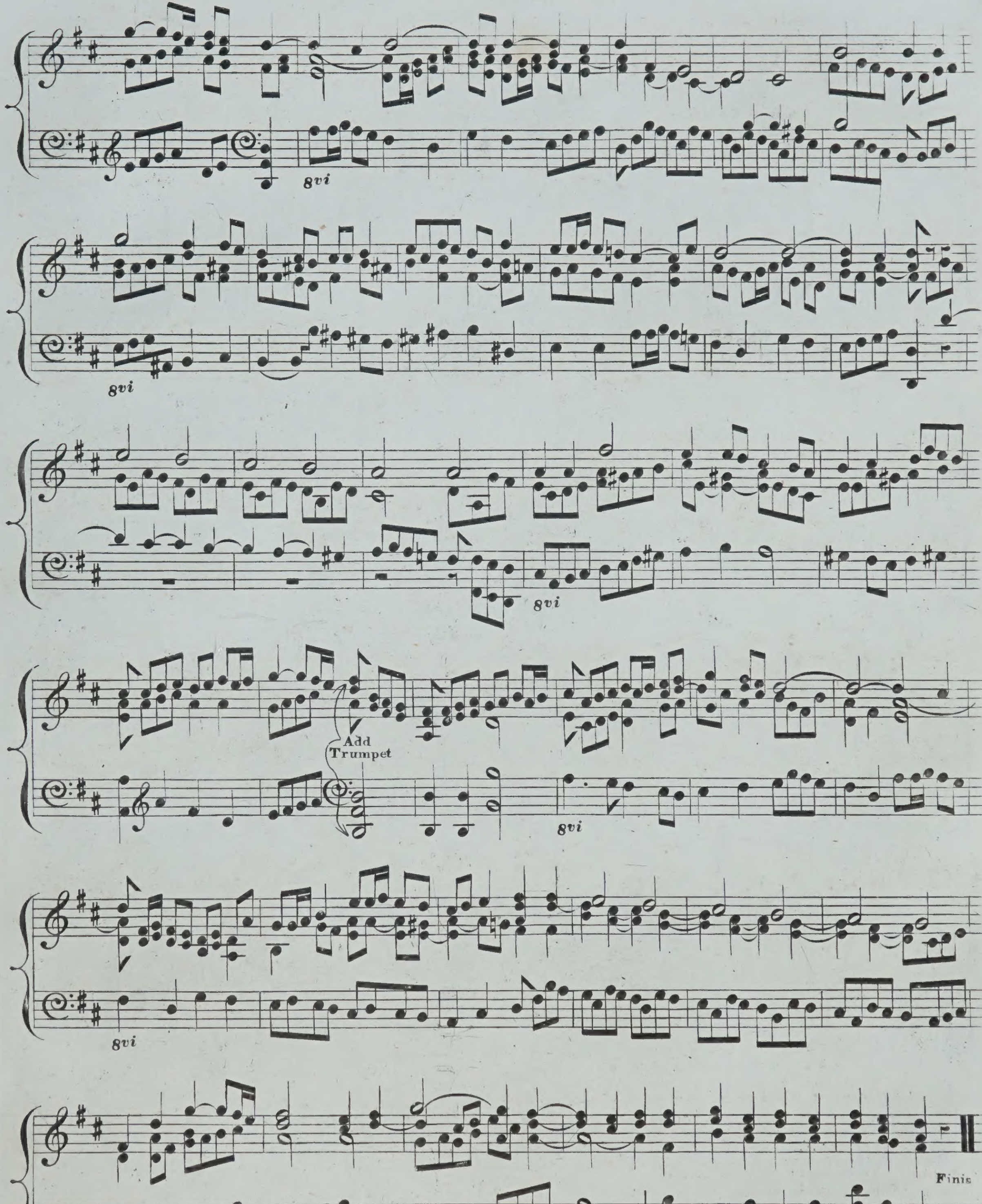
*GIOVANNI BATTISTA PESCETTI was a celebrated Venetian Composer & Pupil of LOTTI. On the completion of his education, he wrote a grand Mass, at the performance of which, HASSE was present, & expressed much surprise at the elevated & refined style acquired by so young a Composer. About 1737, PESCETTI came to London, where he resided 2 or 3 years, & where his Opera of *“Demetrio”* was performed at the King's Theatre, being seen in competition against Handel's *“Giustina”* just then brought out at Covent Garden.

He also produced, in England, a Serenata called “Diana ed Endimione,” which was sung at the Haymarket in 1739. In the same year he published 9 Sonatas for the Piano Forte, the copies of which are now becoming exceedingly rare.

For the above specimen of this sterling Composer, whose works are comparatively unknown, the Editor is indebted to the kindness of his friend Signor Dragonetti, the incomparable Performer on the Double Bass. It is from a Manuscript Mass for 4 Voices & Orchestral Accompts which Signor Dragonetti, (who is himself a Native of Venice) brought with him from Italy. The Counterpoint is of a very masterly construction throughout, & the Mass is probably the very one which was so much admired by HASSE, the great Saxon Composer, when he first heard it performed in St Mark's Cathedral, upwards of 100 years since.

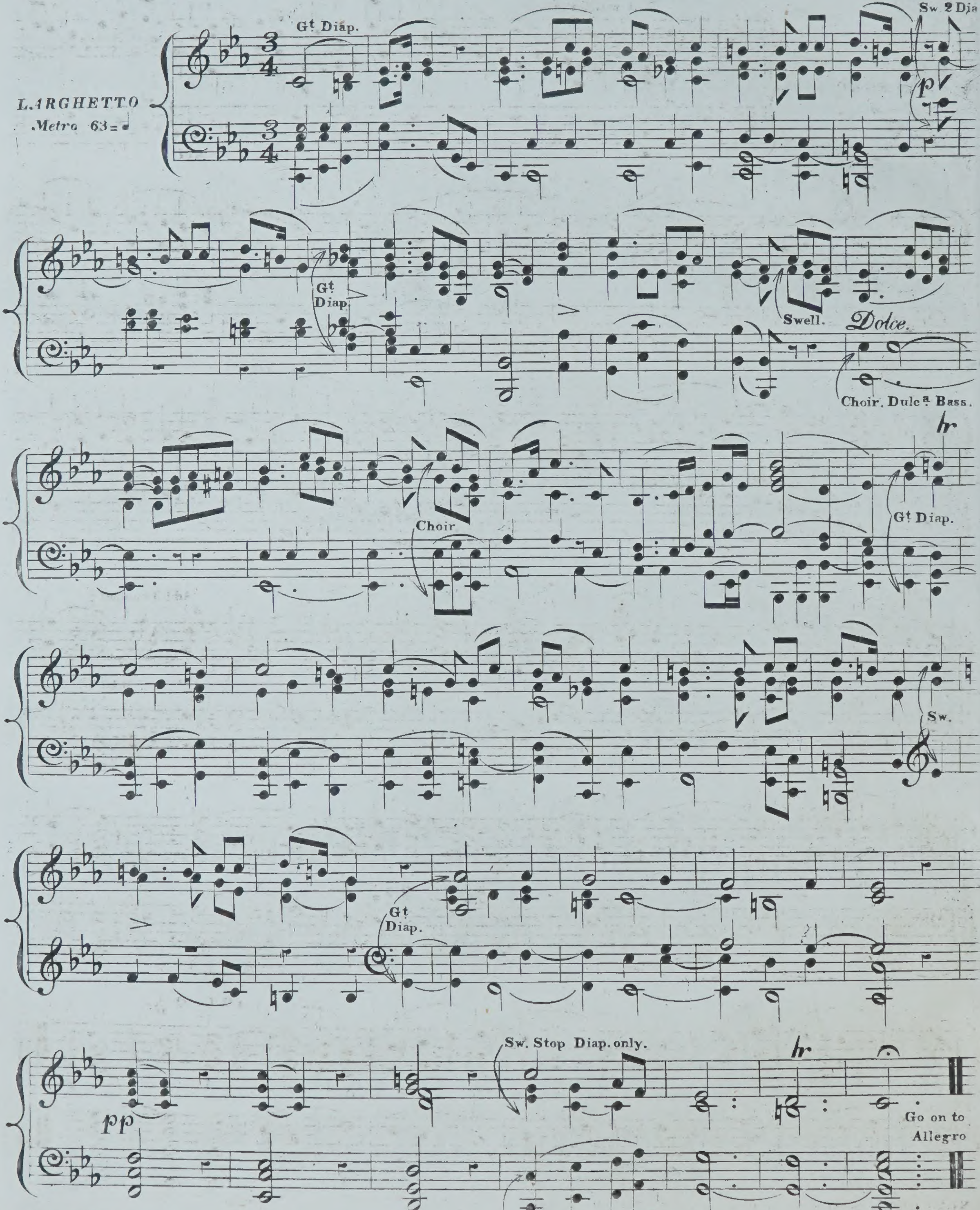

8vi
8vi
8vi
Add Trumpet
8vi
8vi
8vi
Finis

CRUCIFIXUS.

SOLO FOR A BASS VOICE.

V. NOVELLO.

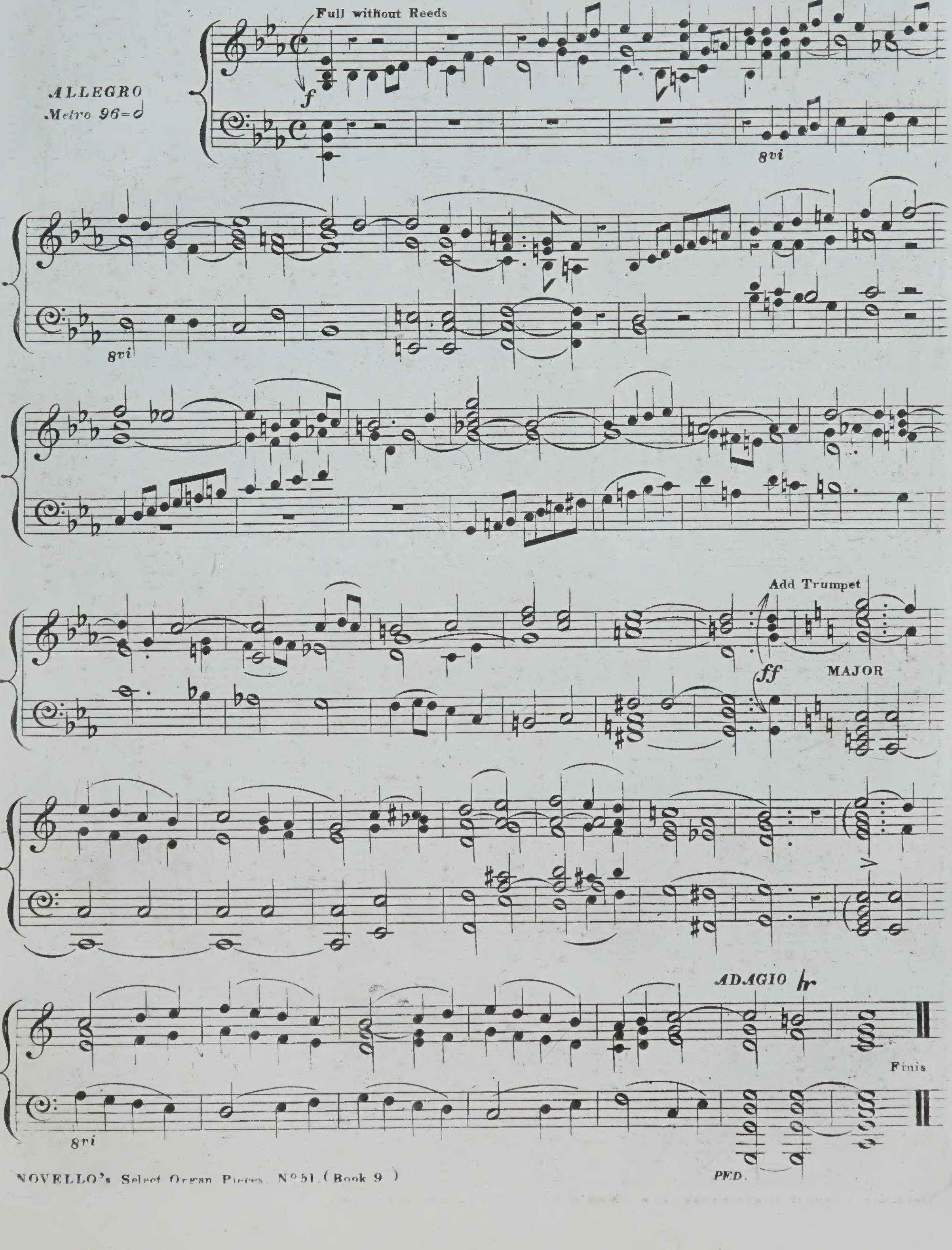
From the 1st Mass in C.


LARGHETTO
Metro 63 = ♩
Gt Diap.
Sw. 2 Dia
p
Gt Diap
Swell.
Dolce.
Choir. Dulca Bass.
Choir
tr
Gt Diap.
Sw.
Gt Diap.
Sw. Stop Diap. only.
tr
pp
Go on to Allegro
Ch. Stop Diap. only.

CORO FUGATO.

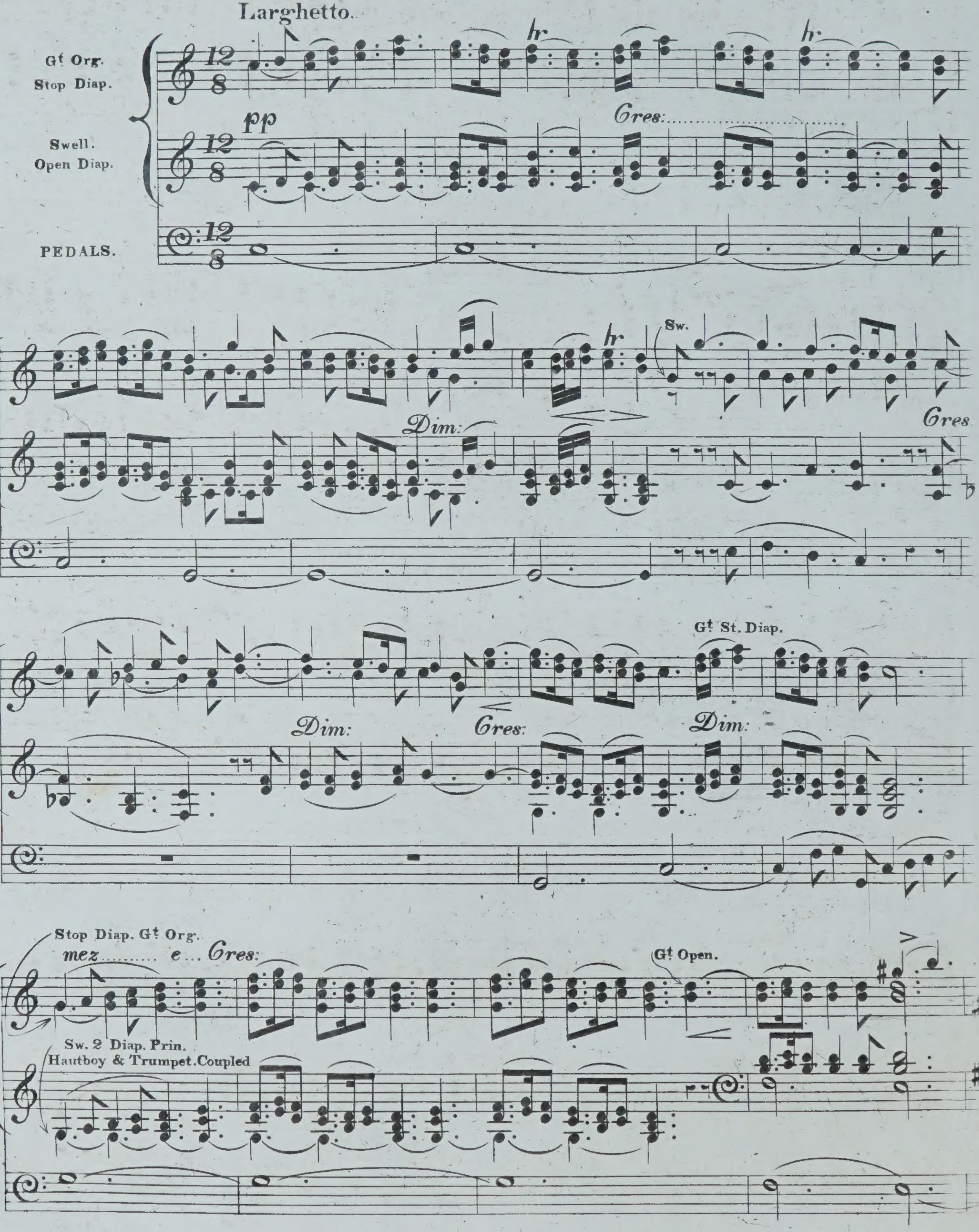
V. NOVELLO.
From the 1st Mass in C.

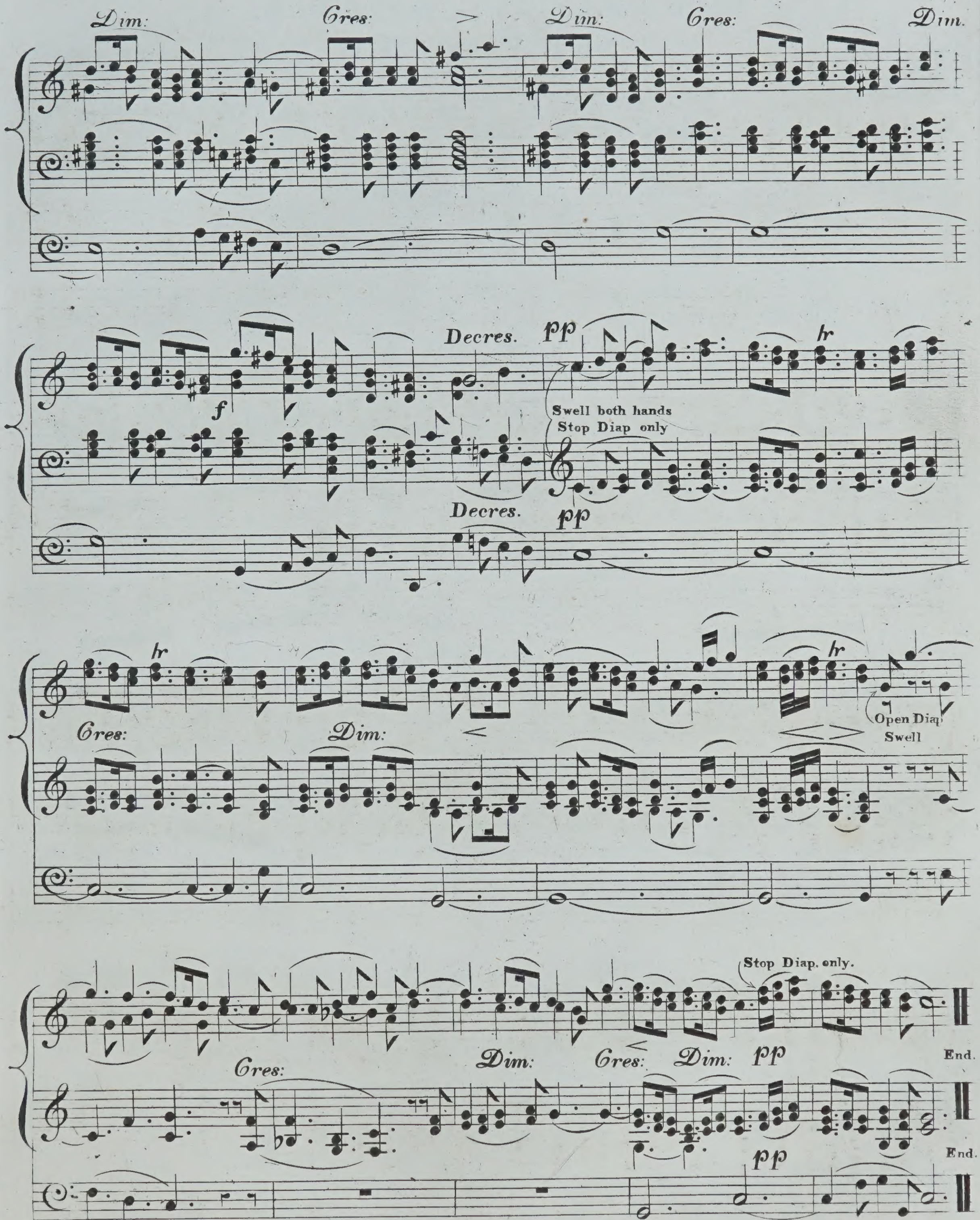
ET RESURREXIT


ALLEGRO
Metro 96=𝅗𝅥
Full without Reeds
f
8vi
8vi
Add Trumpet
ff
MAJOR
8vi
ADAGIO
tr
Finis
PED.

HANDEL'S PASTORAL SYMPHONY in "THE MESSIAH."

Arranged for the Organ, expressly for this Work, by JOHN LEMAN BROWNSMITH.


Larghetto.
Gt Org.
Stop Diap.
Swell.
Open Diap.
PEDALS.
pp
Gres:
Dim:
Sw.
Gres
Dim:
Gres:
Dim:
Gt St. Diap.
Stop Diap. Gt Org.
mez .... e ... Gres:
Sw. 2 Diap. Prin.
Hautboy & Trumpet. Coupled
Gt Open.

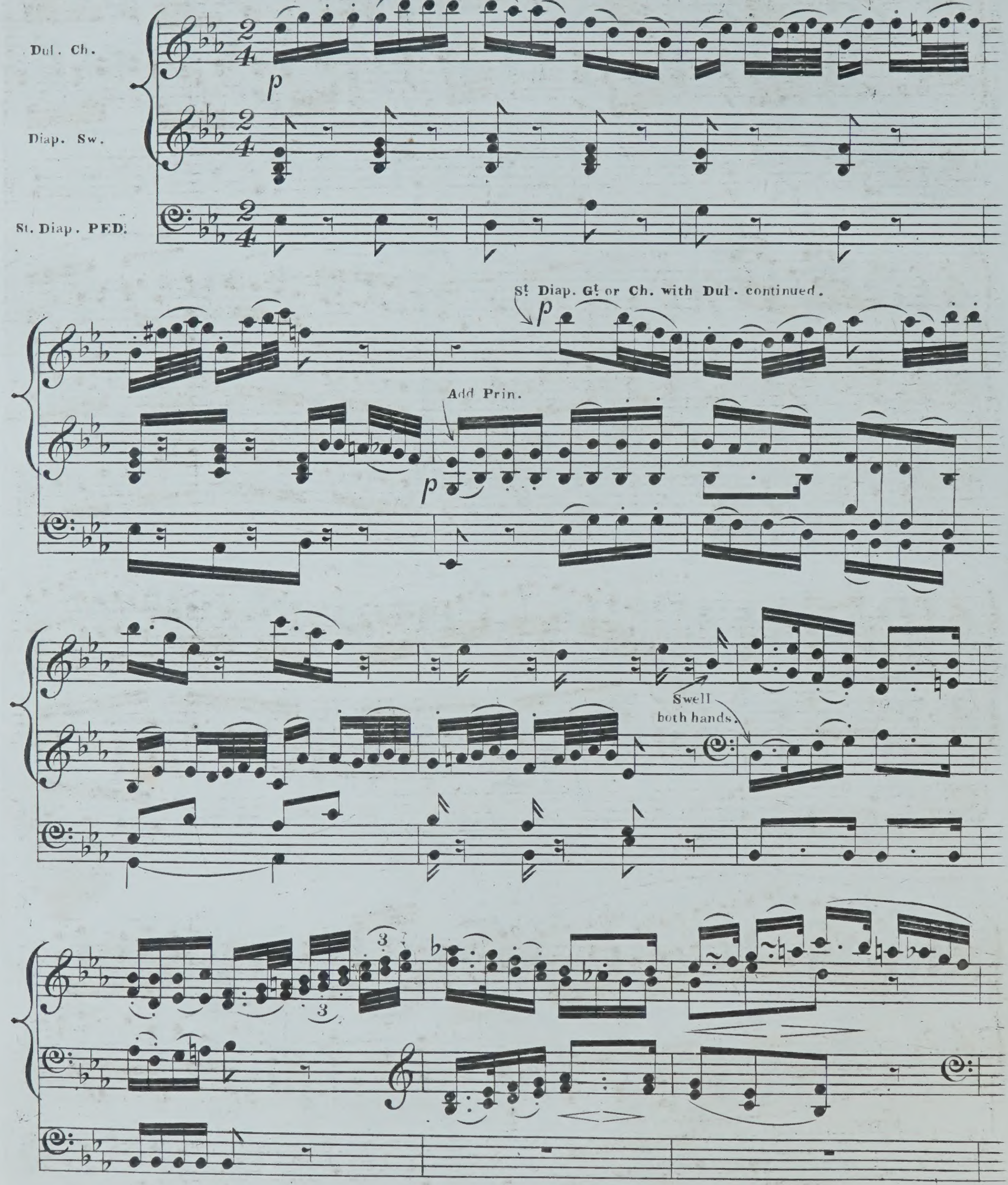

Dim:
Cres:
Dim:
Cres:
Dim.
Decres.
pp
f
Swell both hands
Stop Diap only
Decres.
pp
Cres:
Dim:
Open Diap
Swell
Stop Diap. only.
Cres:
Dim:
Cres:
Dim:
pp
End.
End.
pp

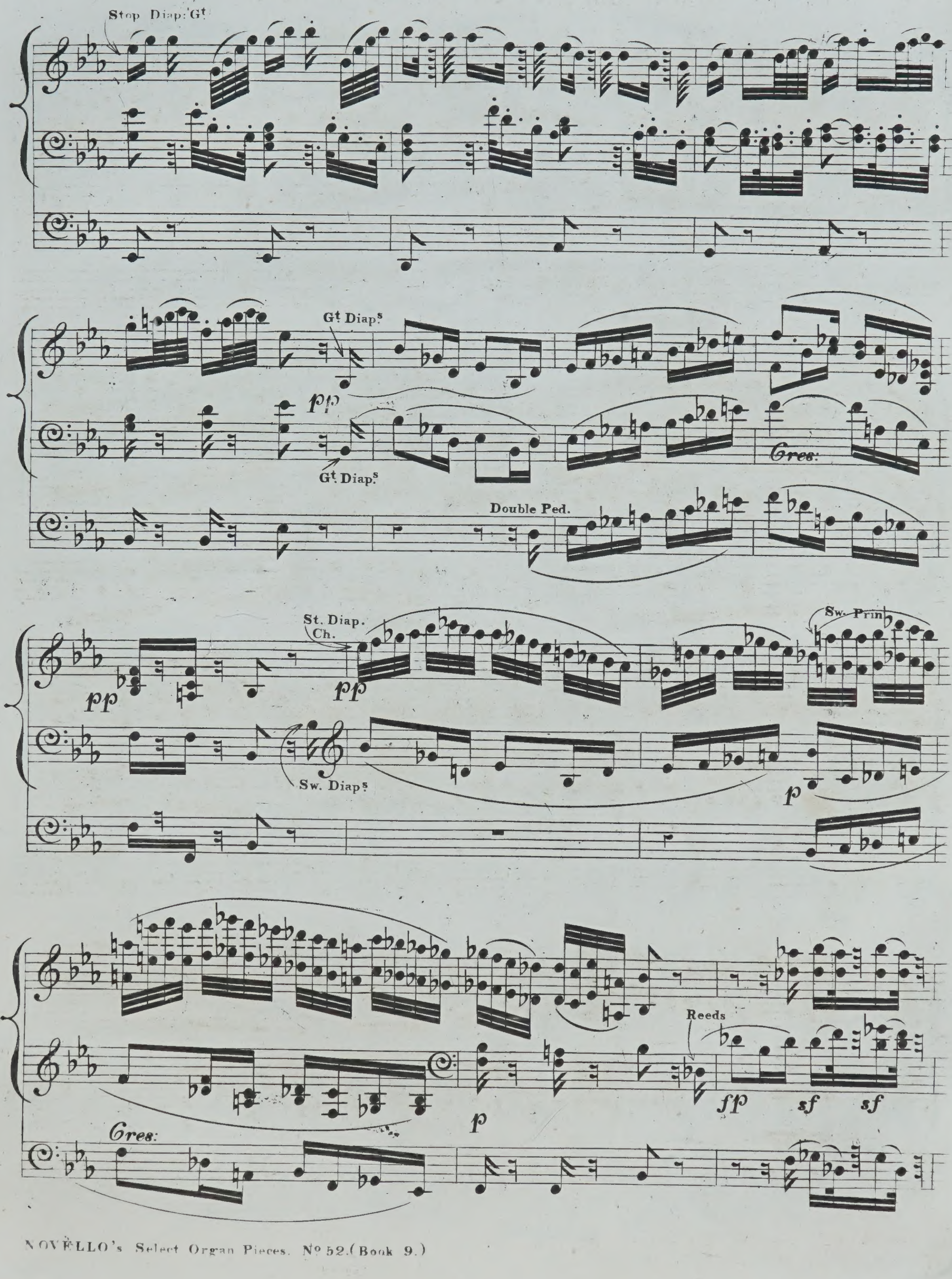
SLOW MOVEMENT BY BEETHOVEN.

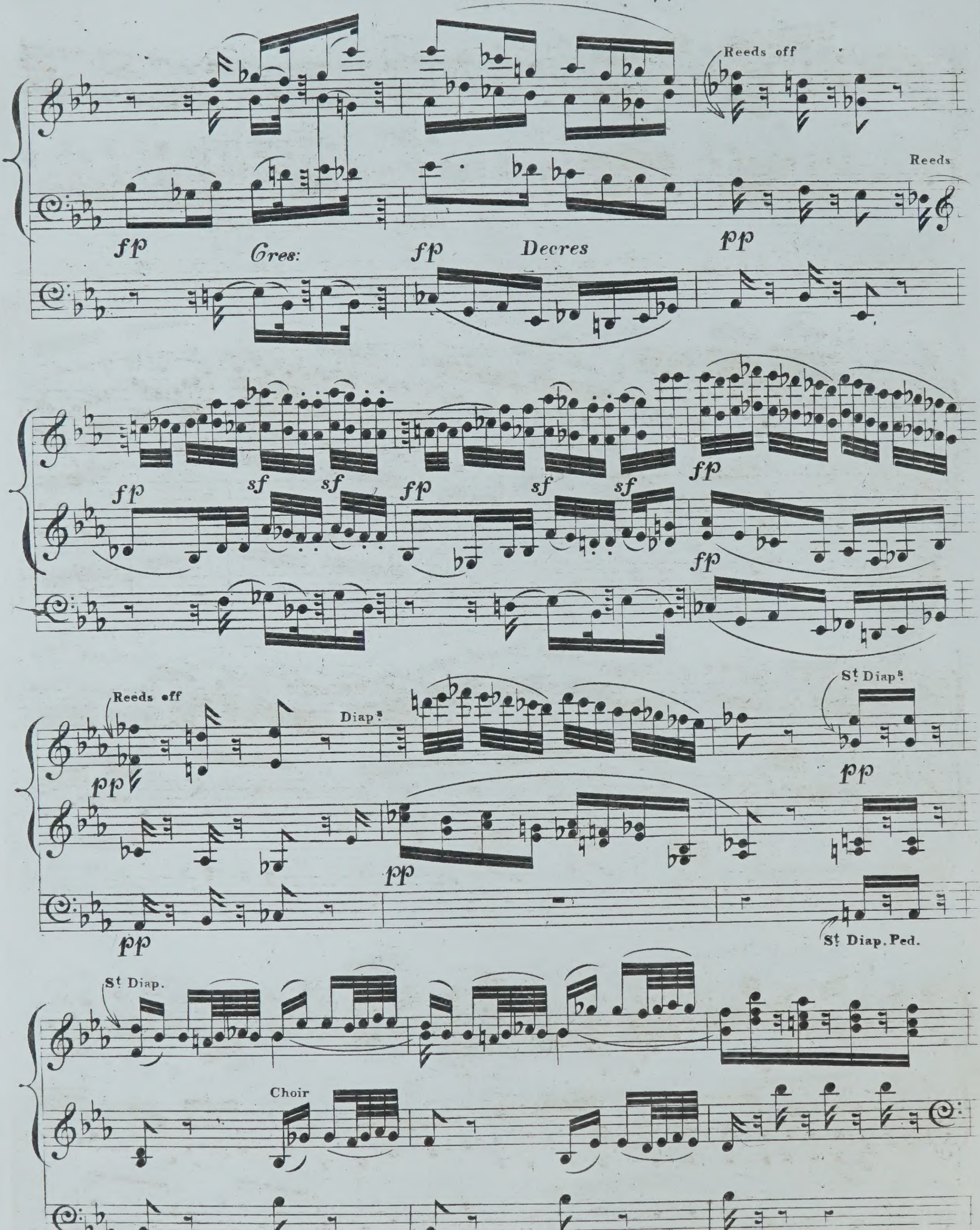
From the 6th QUARTETT, Op: 18.

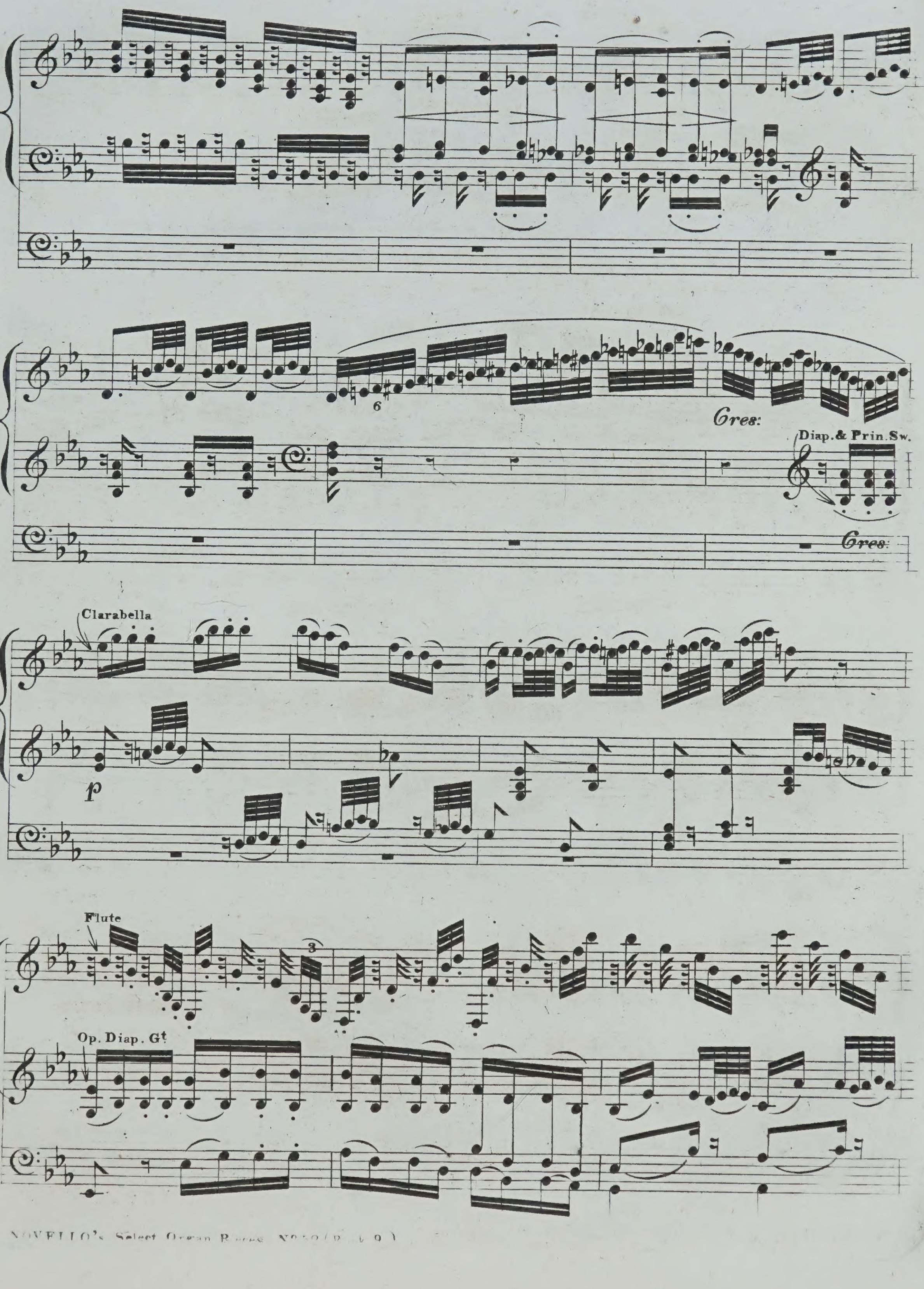
Arr.d for the Organ by
JOSIAH PITTMAN.

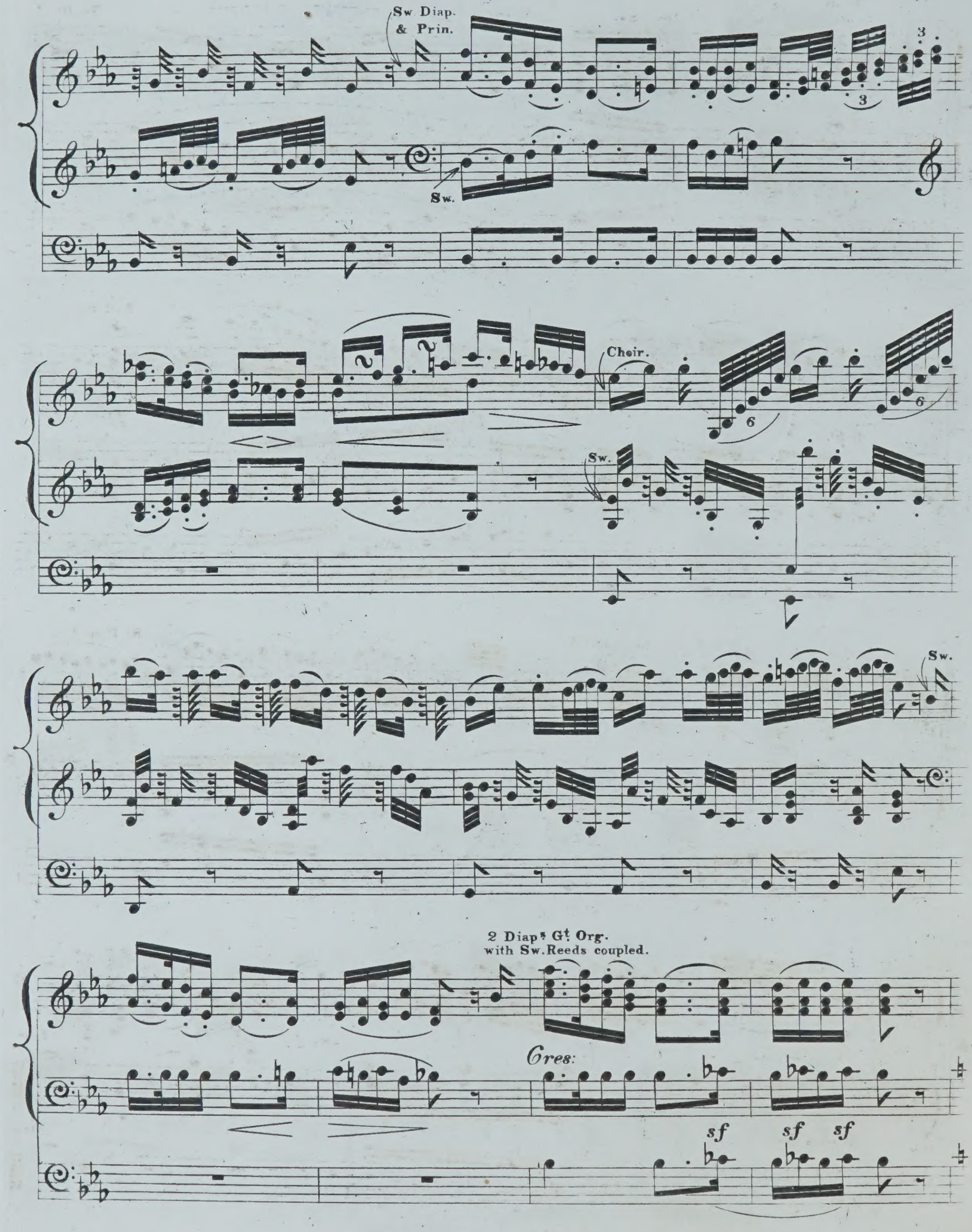
Adagio ma non troppo.

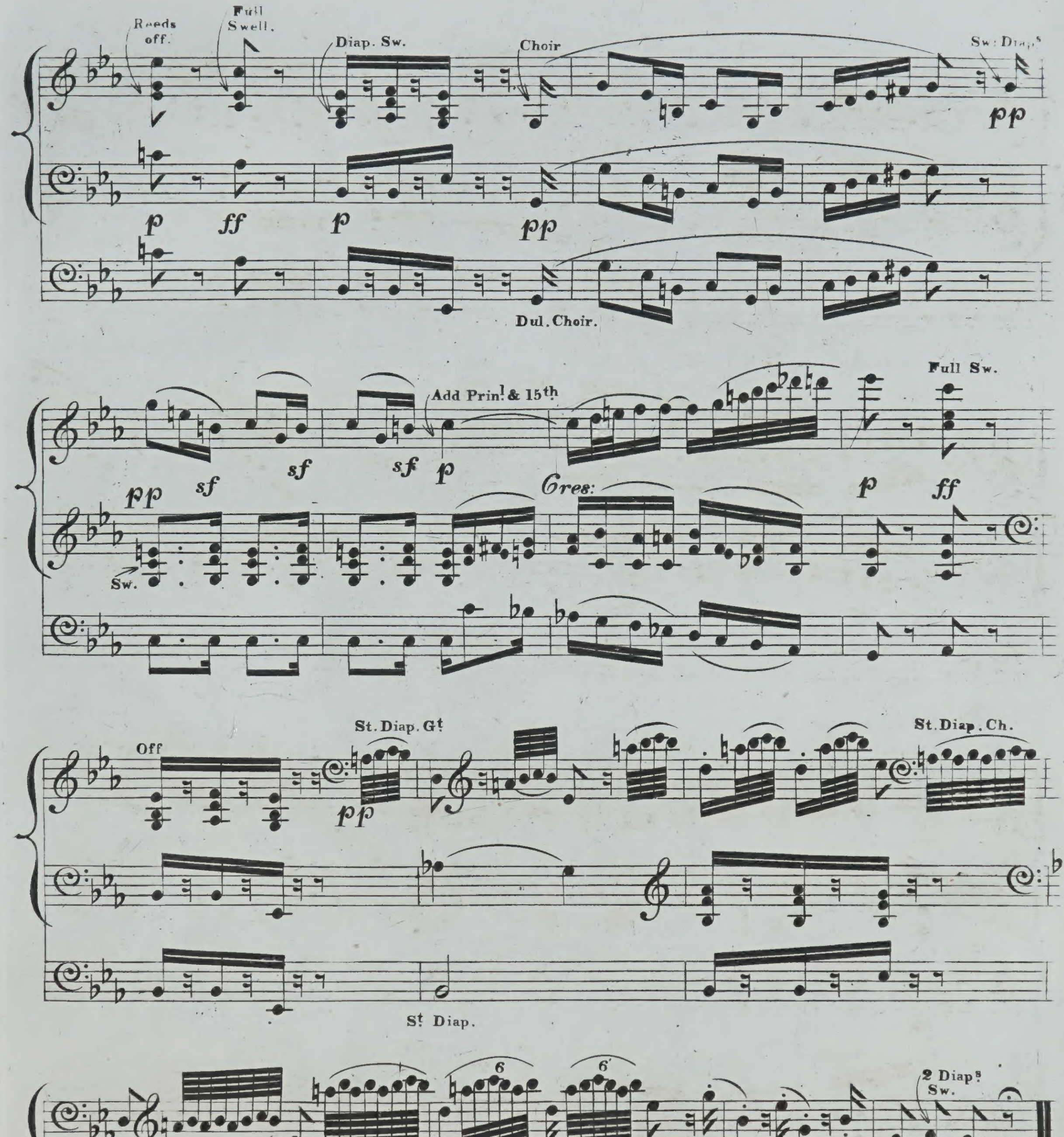

Dul. Ch.
Diap. Sw.
St. Diap. PED.
p
St. Diap. Gt or Ch. with Dul. continued.
p
Add Prin.
p
Swell both hands.
3
3


Stop Diap: Gt
Gt Diaps
pp
Gt Diaps
Cres:
Double Ped.
pp
St. Diap. Ch.
pp
Sw. Prin.
Sw. Diaps
p
Cres:
p
Reeds
fp
sf
sf


Reeds off
Reeds
fp
Cres:
fp
Decres
pp
fp
sf
sf
fp
sf
sf
fp
fp
Reeds off
pp
Diap.s
pp
St Diap.s
pp
pp
St Diap. Ped.
St Diap.
Choir


6
Cres:
Diap.& Prin.Sw.
Cres:
Clarabella
p
Flute
3
Op. Diap. Gt


Sw. Diap. & Prin.
Sw.
3
3
Choir.
Sw.
6
6
Sw.
2 Diaps. Gt. Org. with Sw. Reeds coupled.
Cres:
sf
sf
sf


Reeds off.
Full Swell.
Diap. Sw.
Choir
Sw: Diap^s
pp
p
ff
p
pp
Dul. Choir.
Add Prin! & 15th
Full Sw.
pp
sf
sf
sf
p
Cres:
p
ff
Sw.
Off
St. Diap. Gt
pp
St. Diap. Ch.
St Diap.
6
6
2 Diap^s Sw.
Sw.
Fine.
St Diap Sw.
Fine.

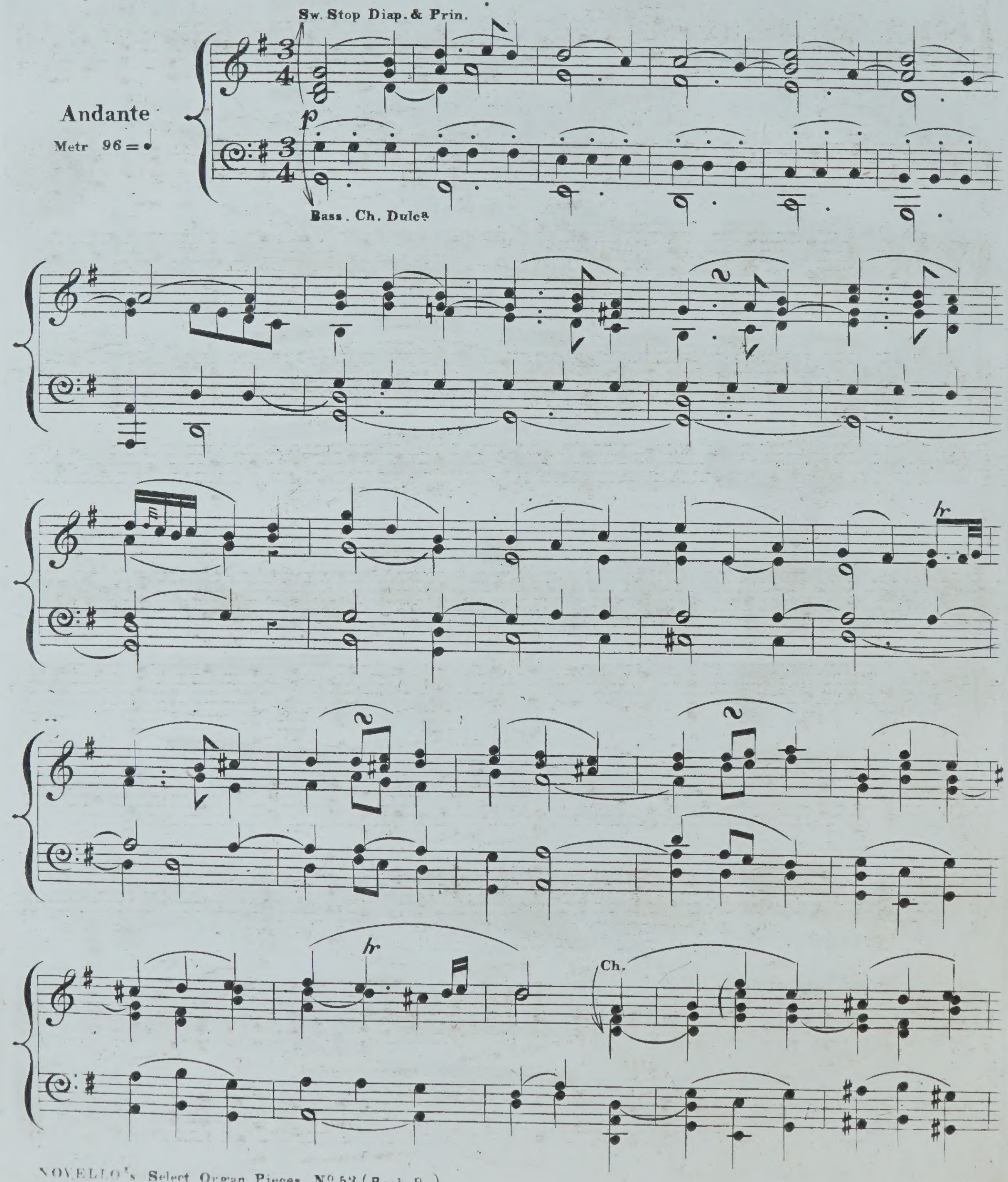
GRATIAS AGIMUS.

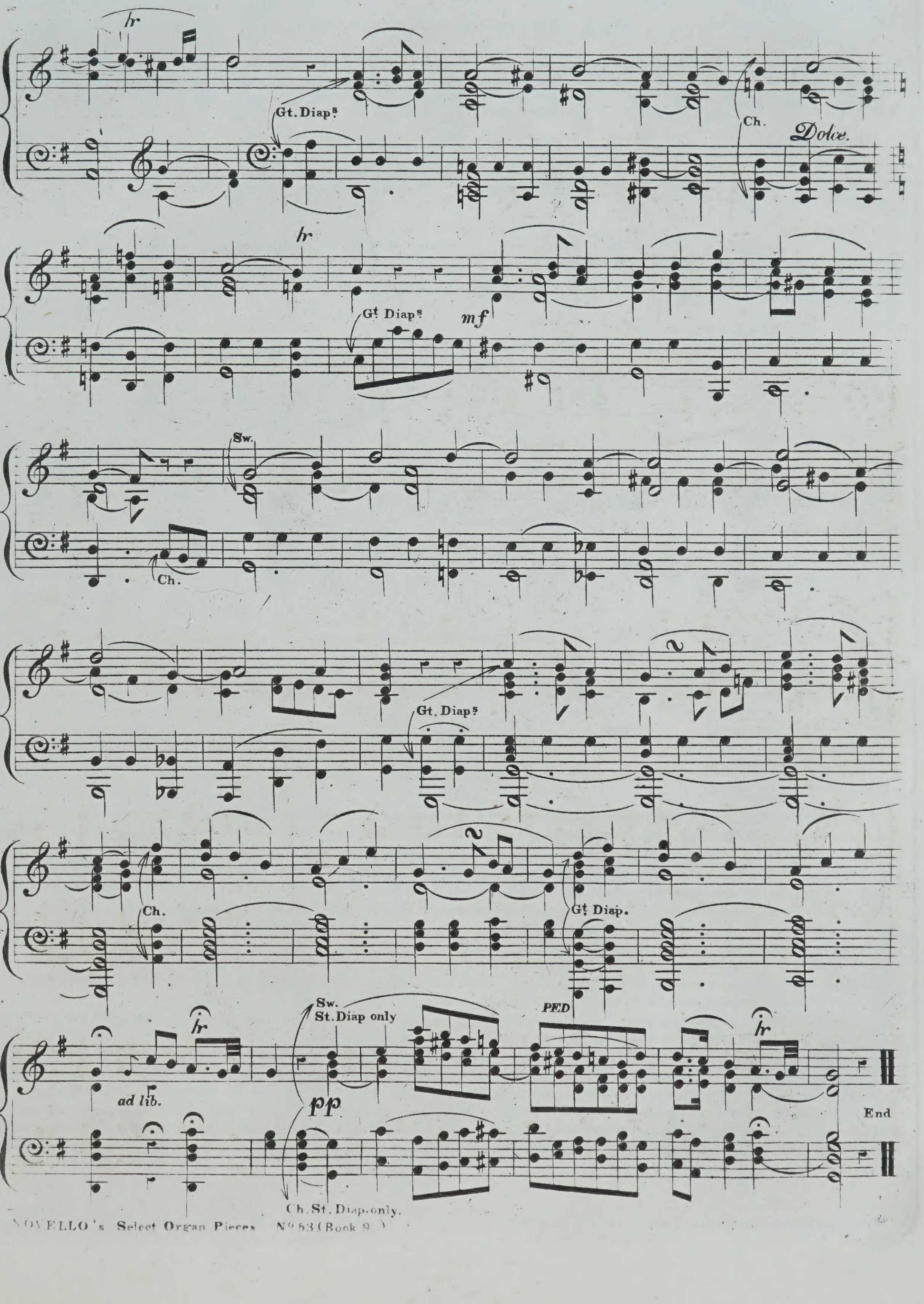
TENOR SOLO.

A Movement for the Soft Stops on the Organ.

V. NOVELLO.

From the Mass, Nº 1, in C.

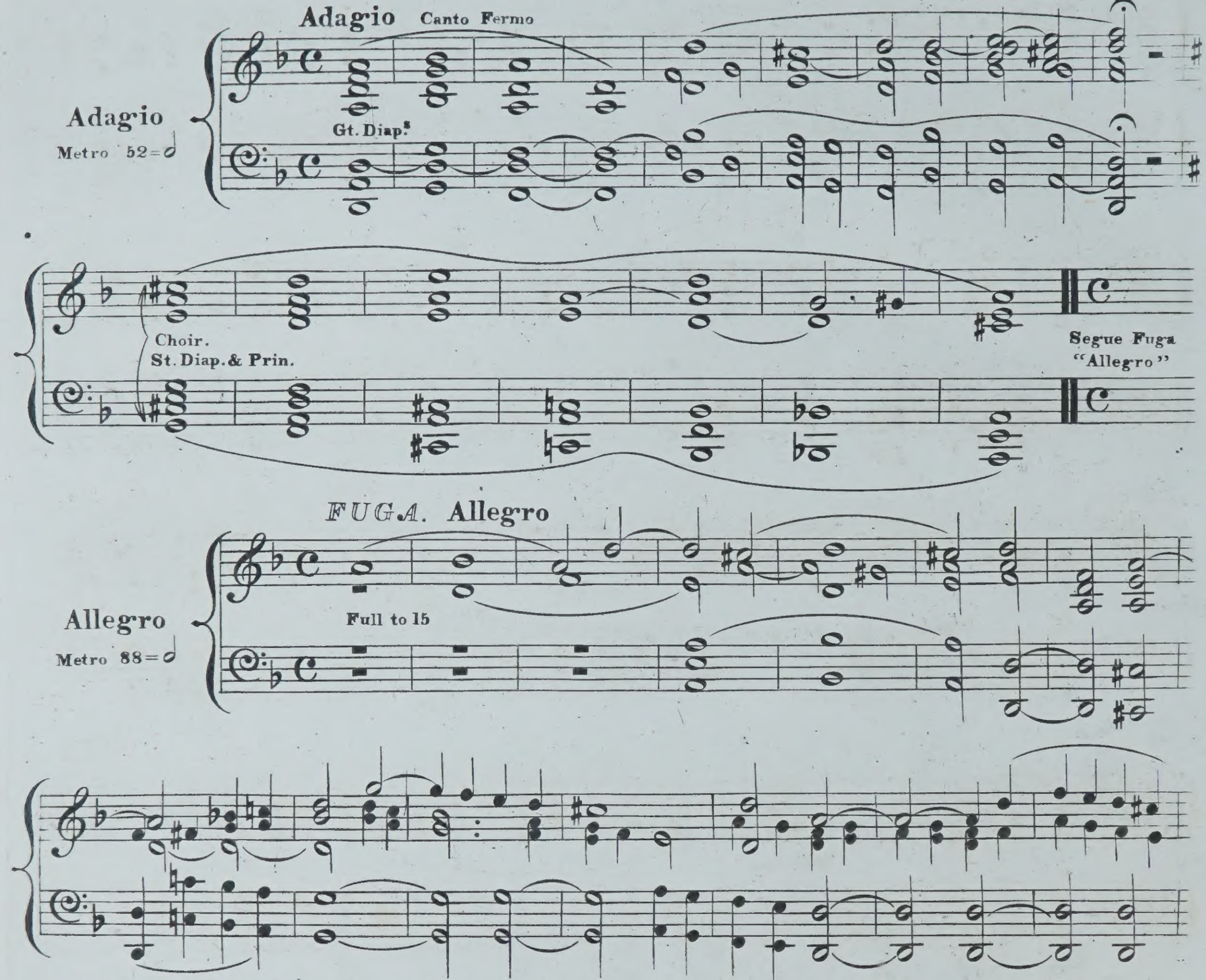

Sw. Stop Diap. & Prin.
Andante
Metr 96 = ♩
p
Bass. Ch. Dulcª
tr
tr
Ch.


hr
Gt. Diap^s.
Ch.
Dolce.
hr
G^t Diap^s.
mf
Sw.
Ch.
Gt. Diap^s.
Ch.
G^t Diap.
hr
ad lib.
Sw.
St. Diap only
pp
PED
hr
End
Ch. St. Diap. only.

DIXIT DOMINUS.

Chorus for 5 Voices & Orchestral Accomp^{ts}

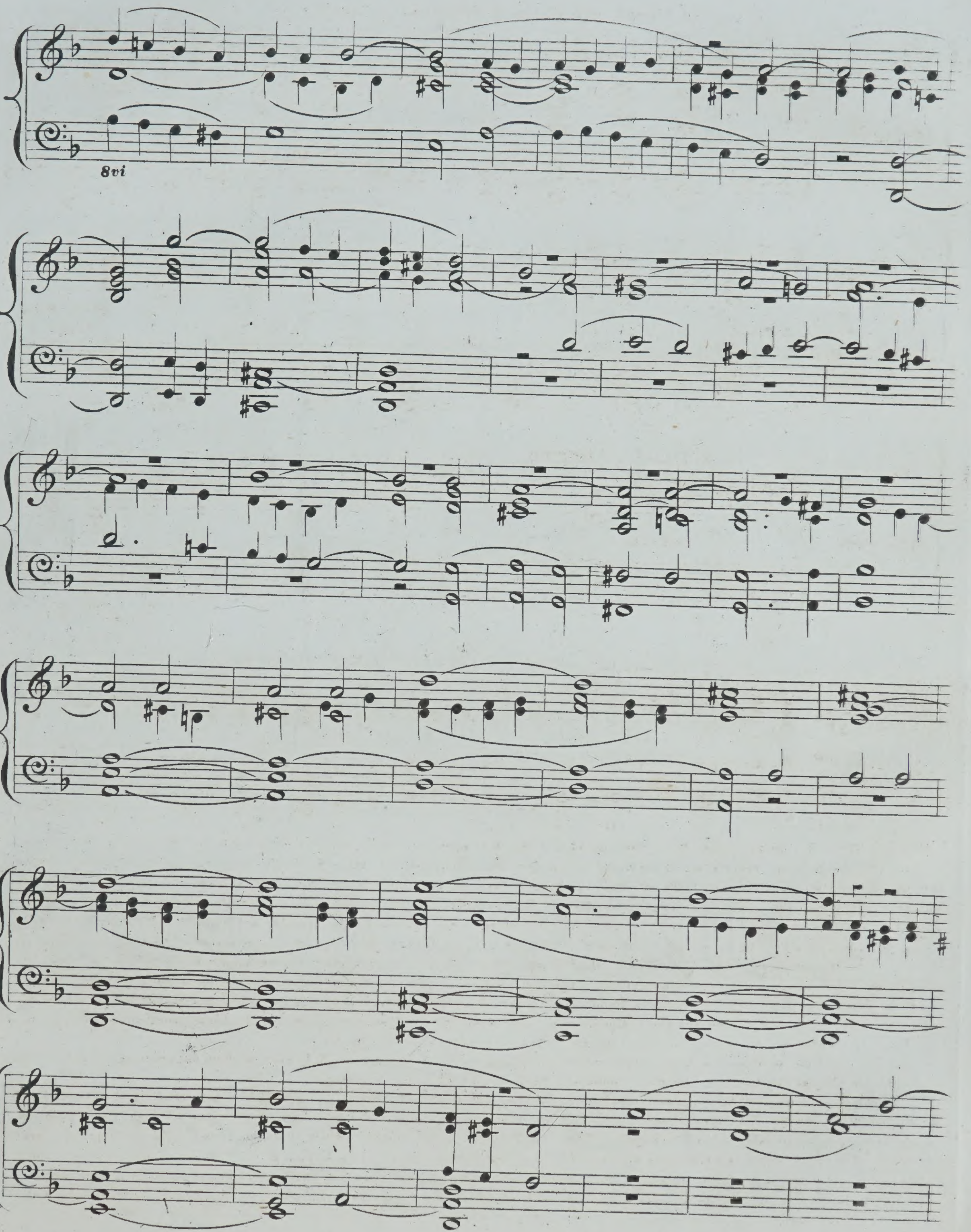
Composed by
FRANCESCO DE MAJO.*
Arr^{d} from the Full Score, with a
few slight additions, by V. Novello

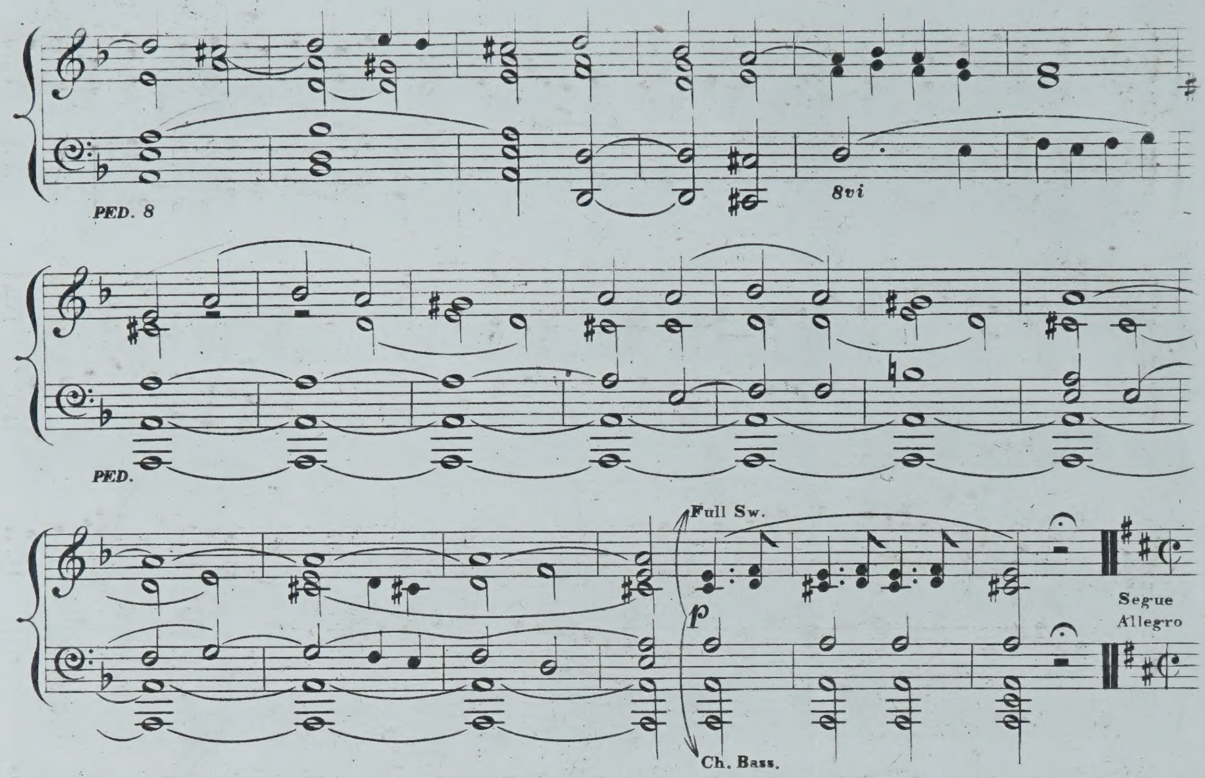


FRANCESCO DE MAJO was born about the year 1745, & is generally considered as a Neapolitan; but he was the Son of an obscure Musician, & the exact place of his birth has never been accurately ascertained. He is also often confounded with *Giuseppe* de Majo who was born in 1698, at Naples, where he afterwards succeeded the celebrated **DURANTE** as Composer to the Chapel Royal. *Giuseppe* however chiefly excelled as an Instructor; & was very inferior, as a writer, to *Francesco* de Majo, the subject of the present biographical sketch. The latter Composer was educated for the Bar, & did not begin to learn Music till he was 20 years of age: he then went to Bologna to hear & consult *Padre Martini*, & by the advice of this learned Theorist, together with the attentive study of the works of *Jomelli*, which he held in particular estimation, he was not long before he made himself known as a popular Composer & an excellent Musician. The first professional invitation he received was to Rome, where he wrote the Music to the Opera "Demofonte," in which, several Airs, full of energy & expression, excited universal admiration. He afterwards composed the "Montezuma," which was received with extraordinary applause, particularly the pathetic Air, "A morir se mi condanna," which produced tears in every sensitive hearer.

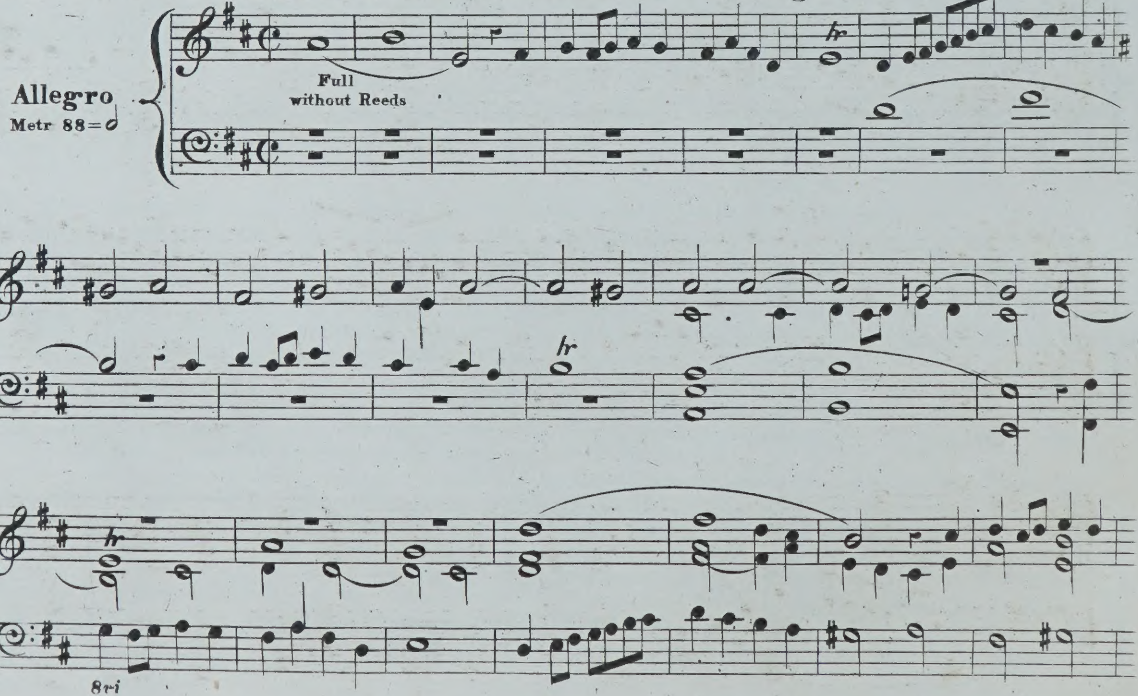
His sublime & affecting Songs were never sacrificed to overloaded, noisy & brazen Accompaniments, as is but too often the case with the productions of the ultra modern school of Theatrical Composers.

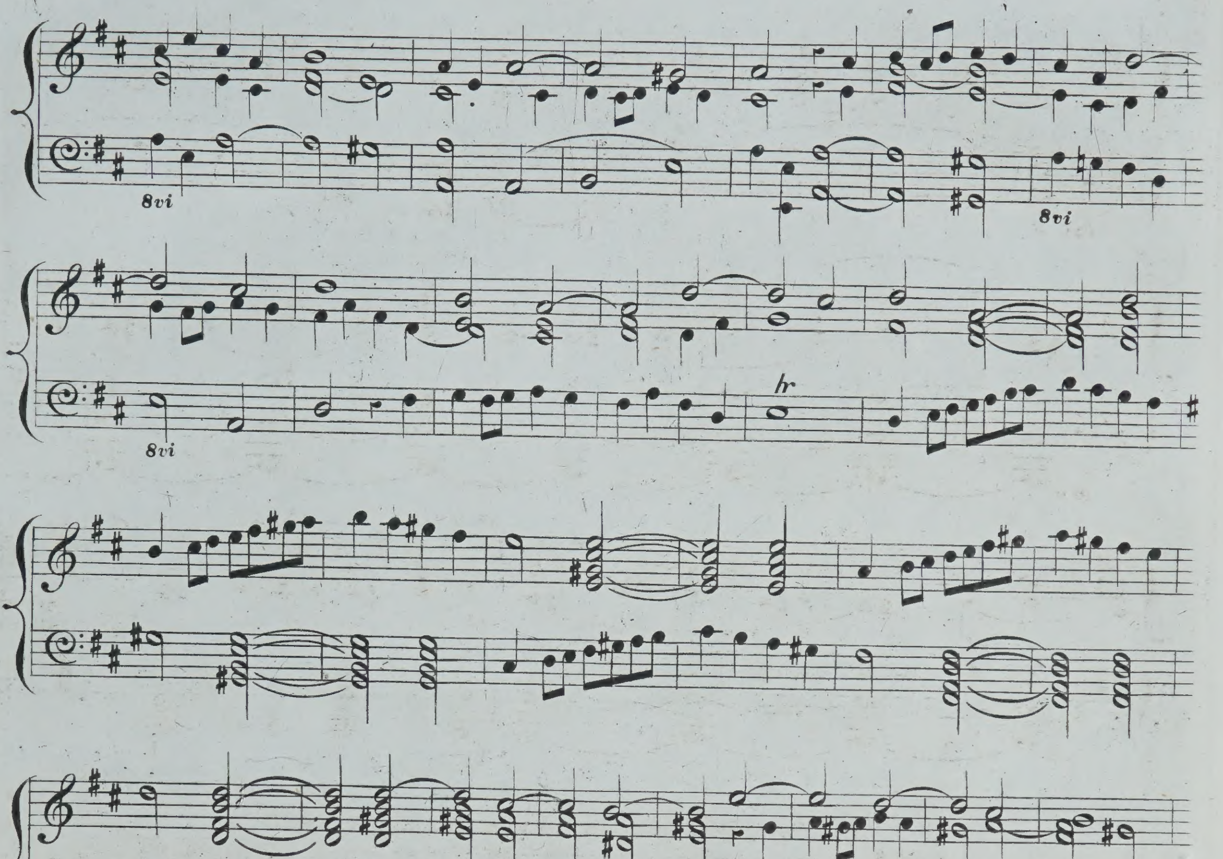
After writing several Operas, including some from the Poetry of *Metastasio*, **FRANCESCO DE MAJO** died at Naples in 1773, under 30 years of age. It is to be regretted that he did not write more for the Church, since what he did produce was of so sterling a description. The only 2 pieces of his Sacred Music that are known to be still extant, are a "Salve Regina" that was performed at the *Concert Spiritual* at Paris in 1782, & the "Dixit Dominus" from which the above specimen of his style has been selected & arranged expressly for this work. It is from a very curious Italian Manuscript in the Editor's possession, no part of which extremely rare Composition has ever before been published.

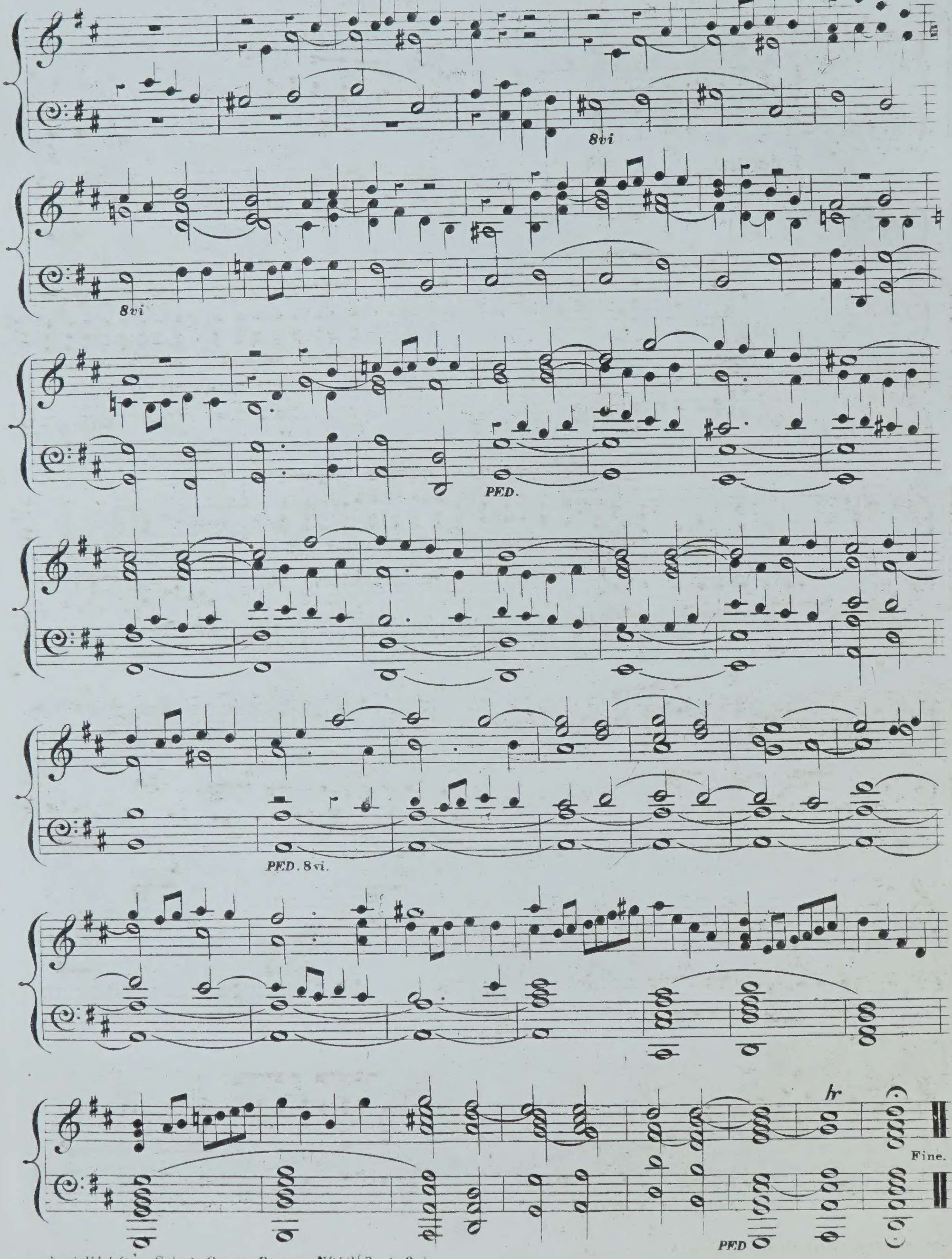

8vi


PED. 8
8vi
PED.
Full Sw.
p
Ch. Bass.
Segue Allegro

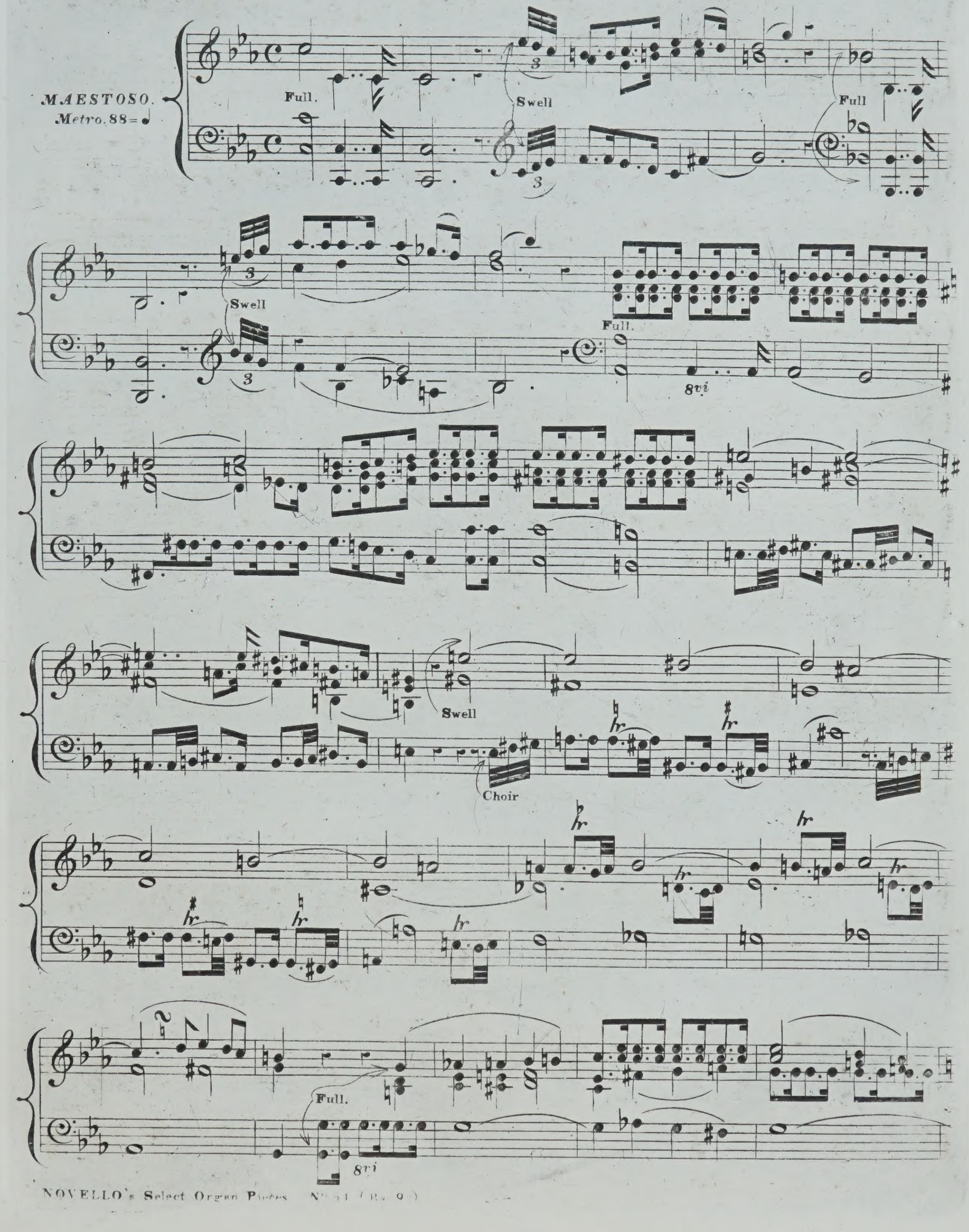
CHORUS. 5 VOICES. "AMEN" FUGA. Allegro.

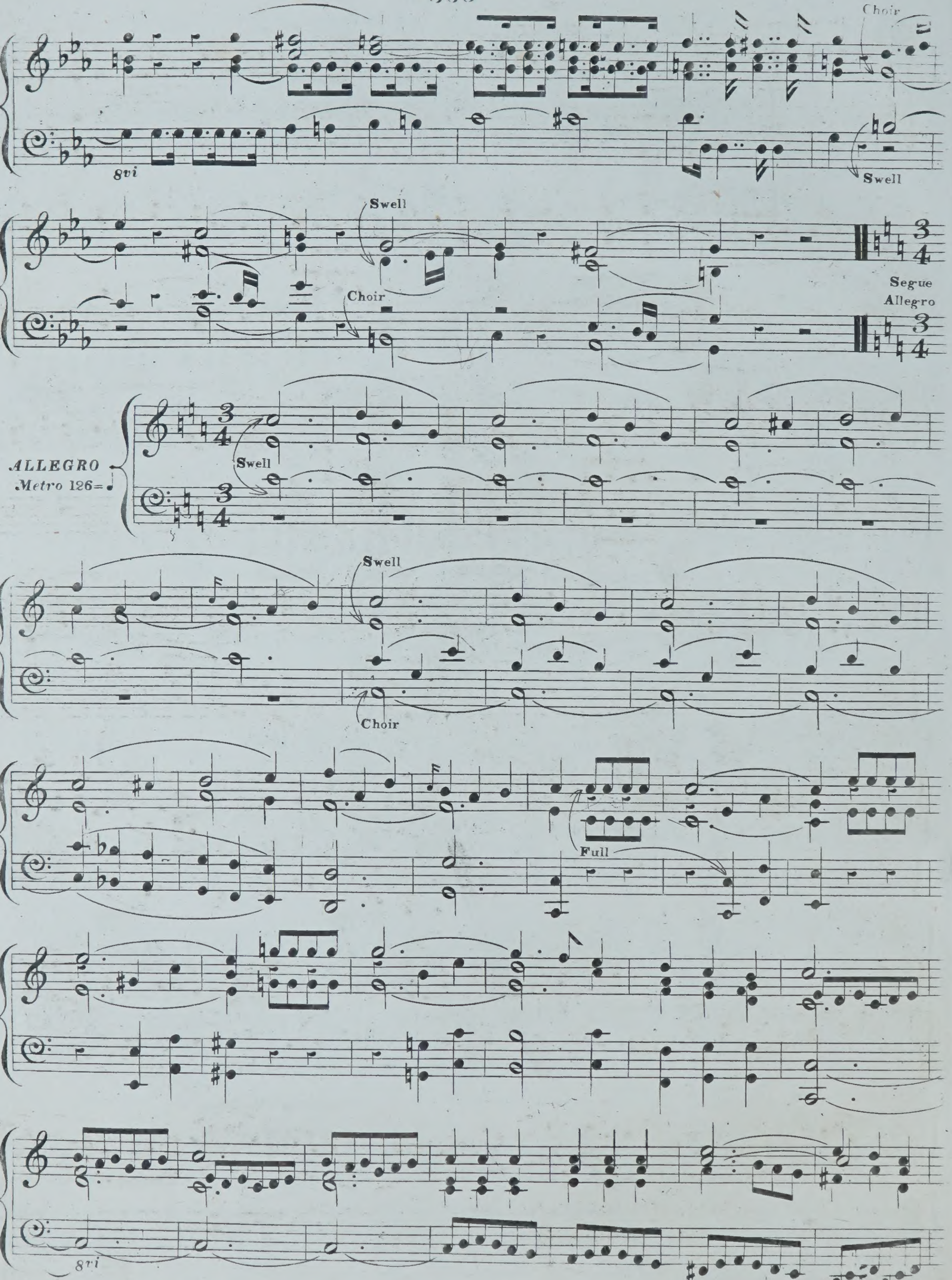

Allegro
Metr 88=𝅗𝅥
Full without Reeds
8vi

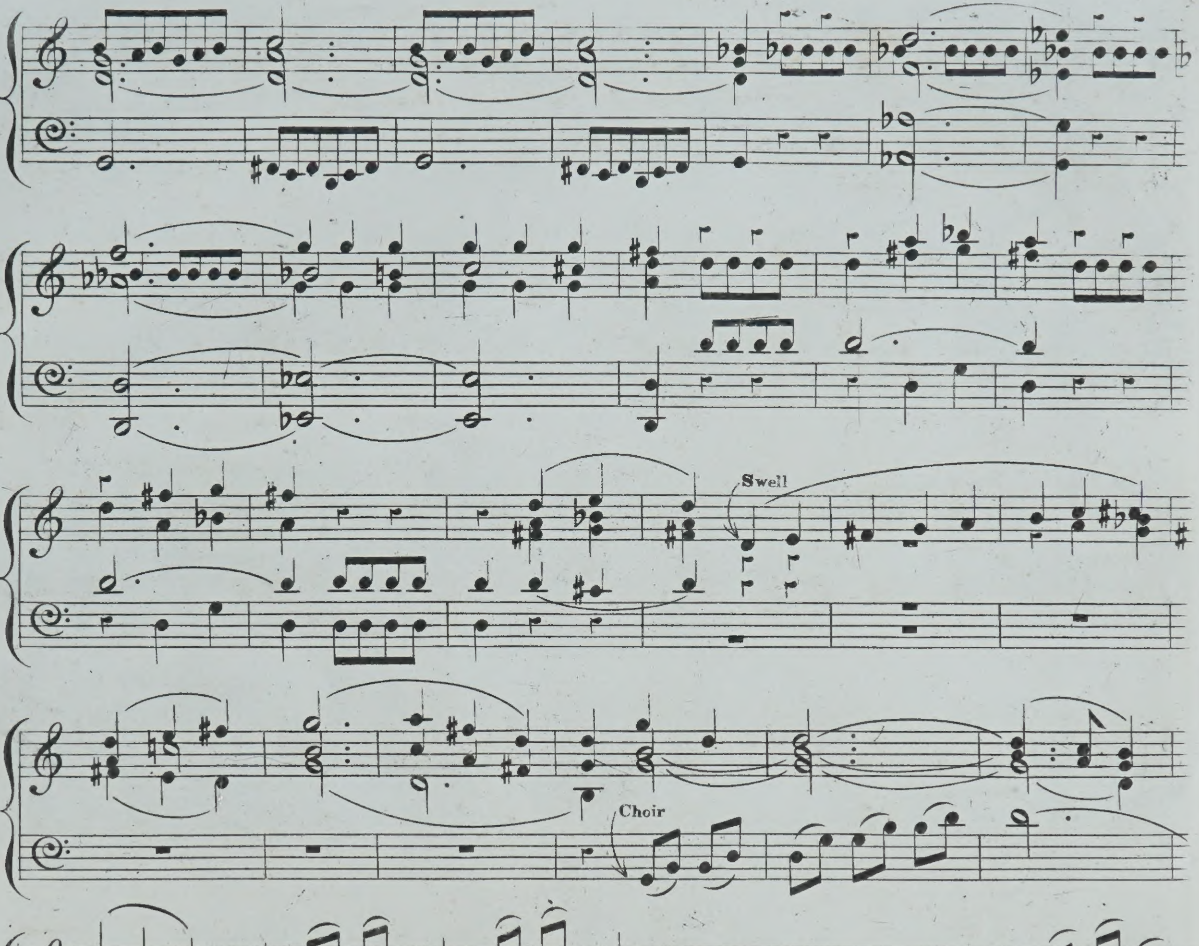

8vi
8vi
8vi
hr
PED.
hr
PED.

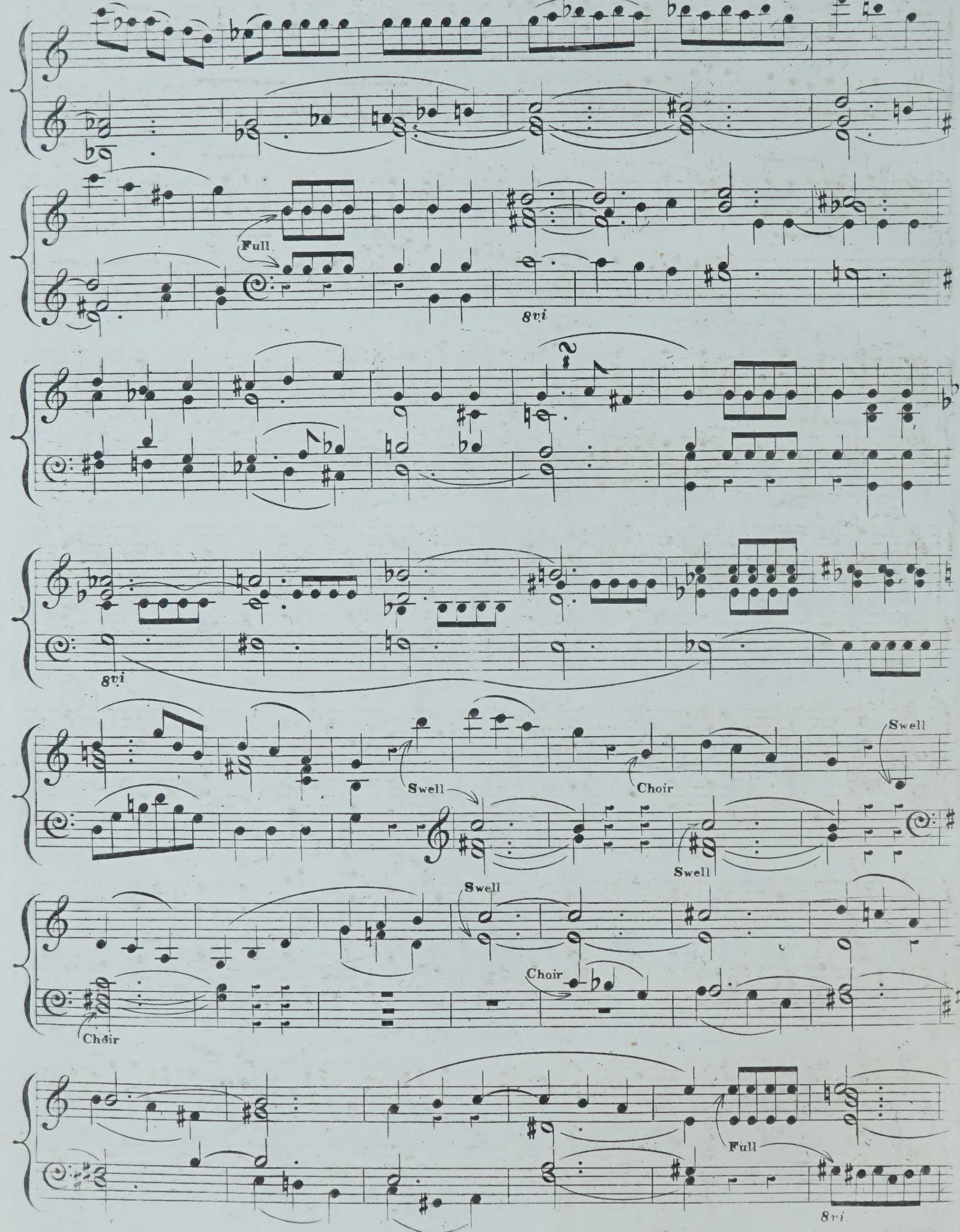

8vi
8vi
PED.
PED. 8vi.
PED
tr
Fine.

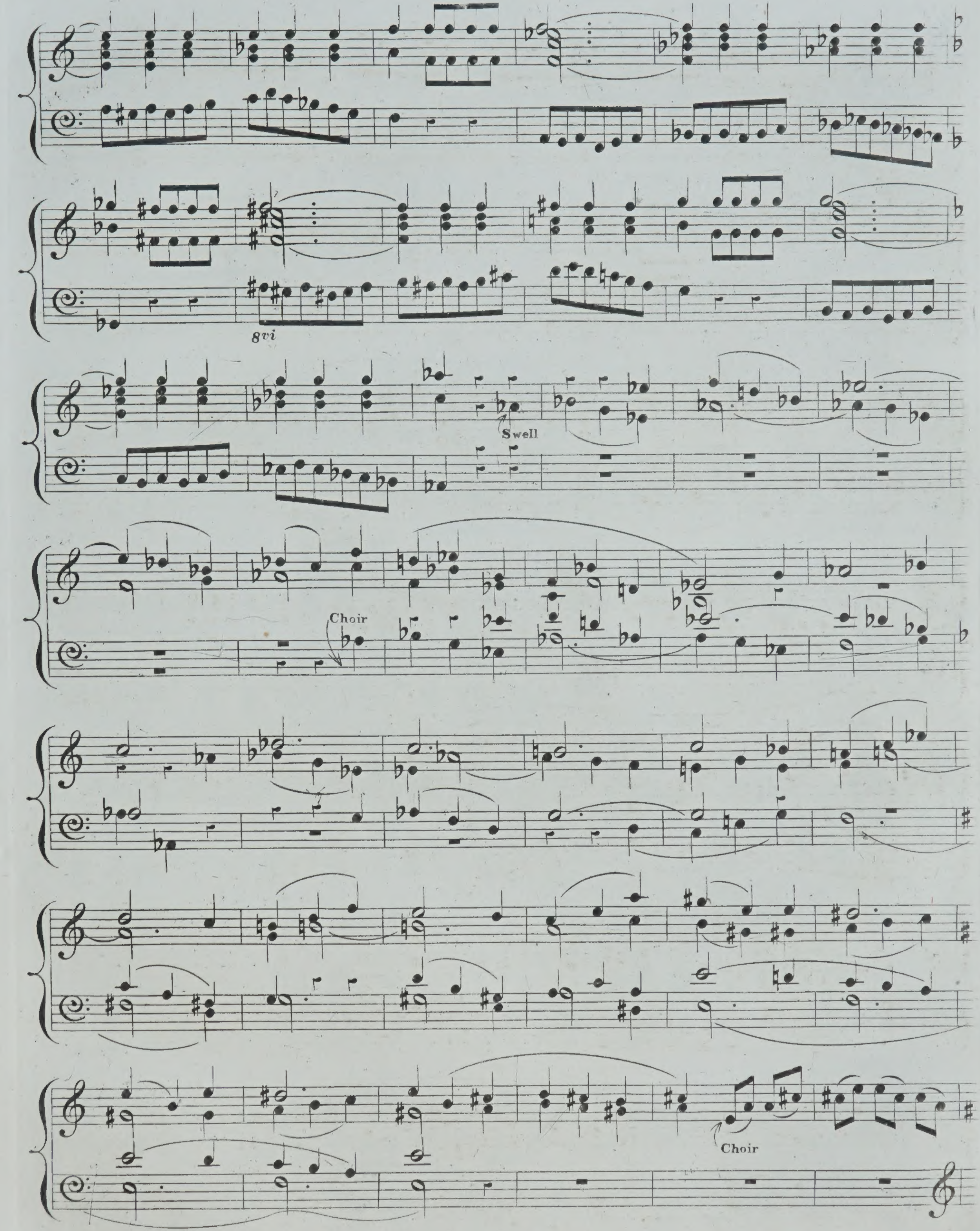
OVERTURE FOR THE ORGAN, COMPOSED BY T. ADAMS.

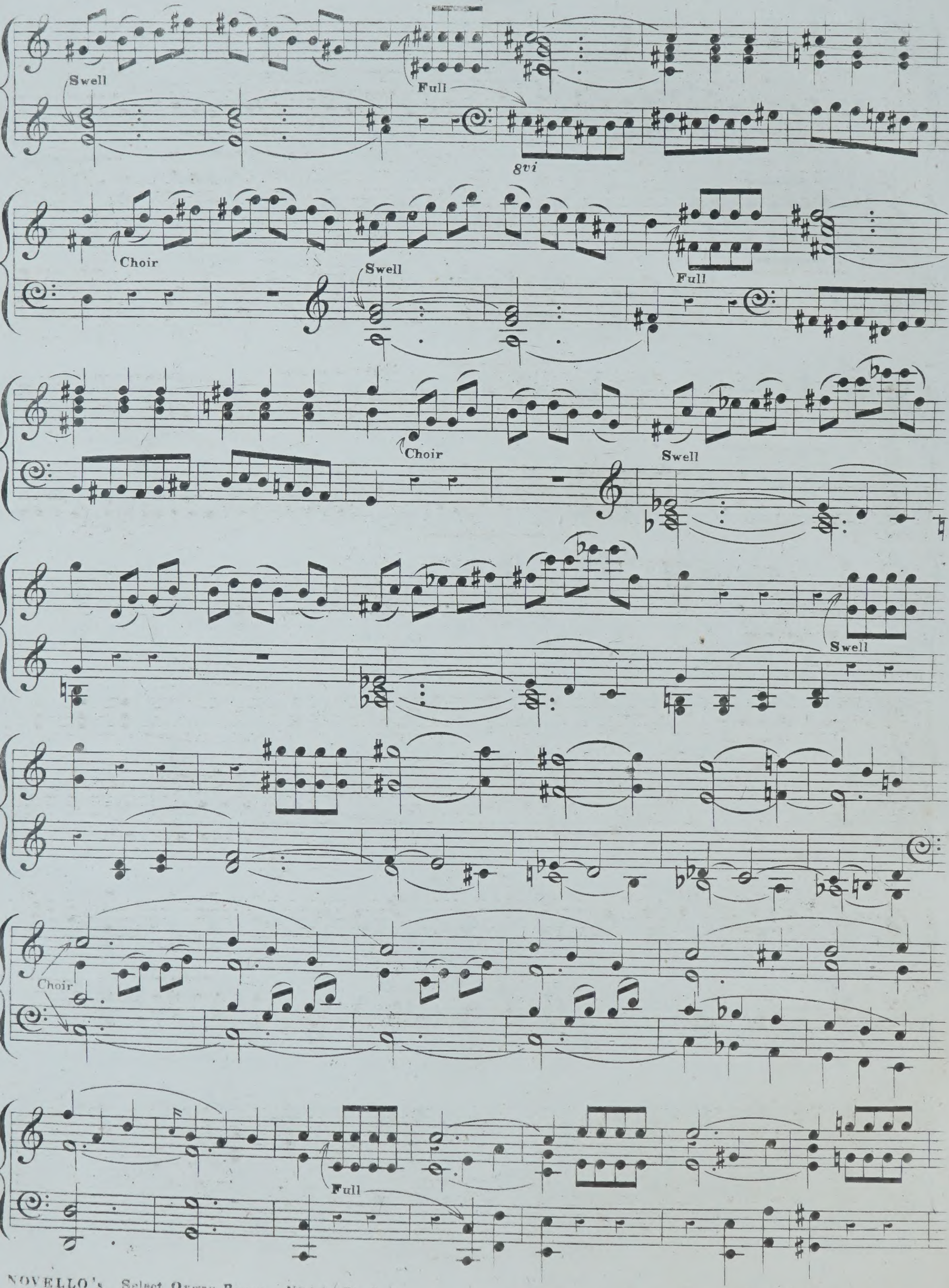

MAESTOSO.
Metro. 88 = ♩
Full.
3
Swell
3
Full
Swell
3
3
Full.
8vi
tr
tr
Swell
Choir
tr
tr
tr
tr
tr
tr
Full.
8vi

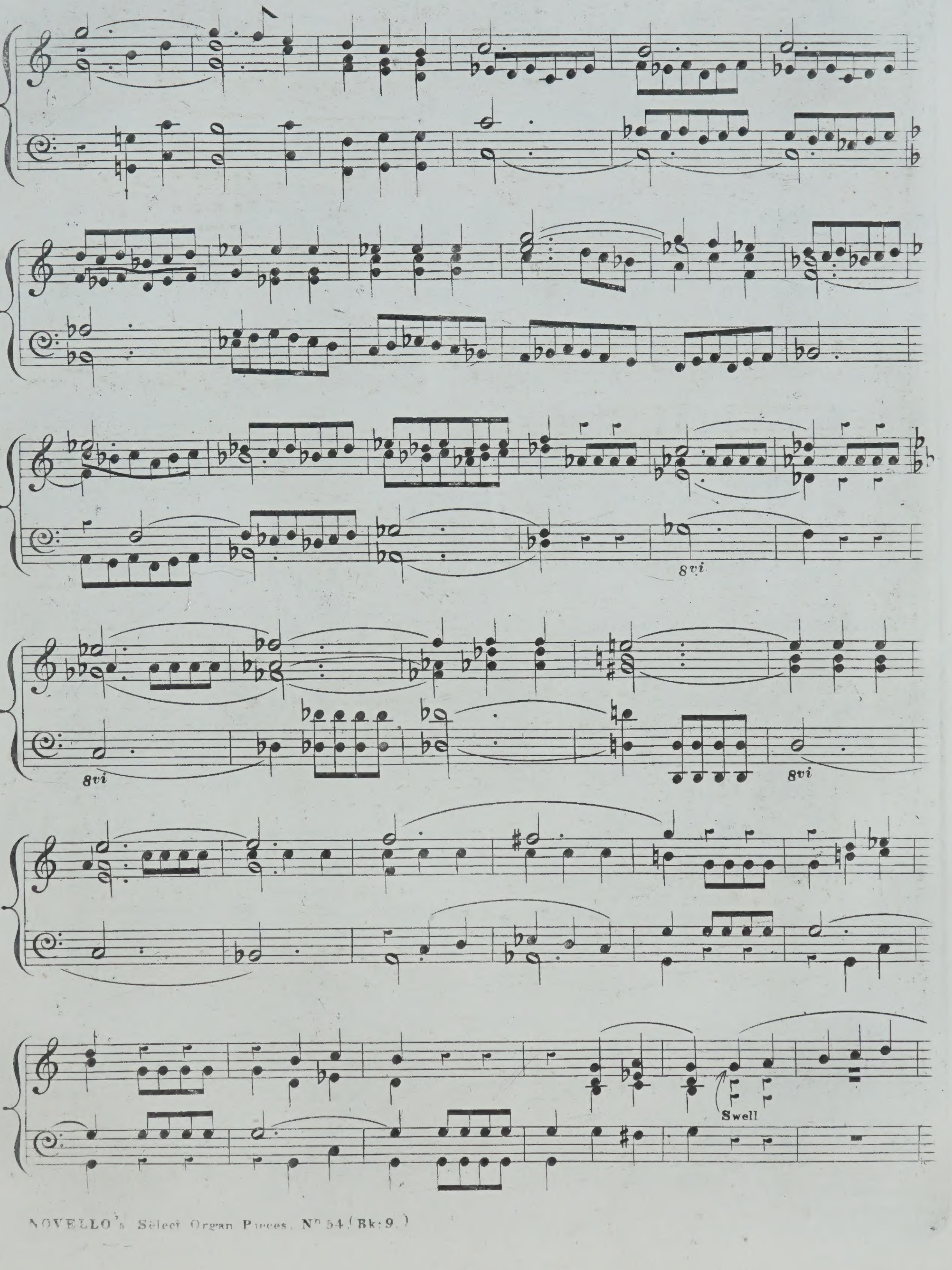

Choir
8vi
Swell
Swell
Choir
Segue
Allegro
ALLEGRO
Metro 126=♩
Swell
Swell
Choir
Full
8vi

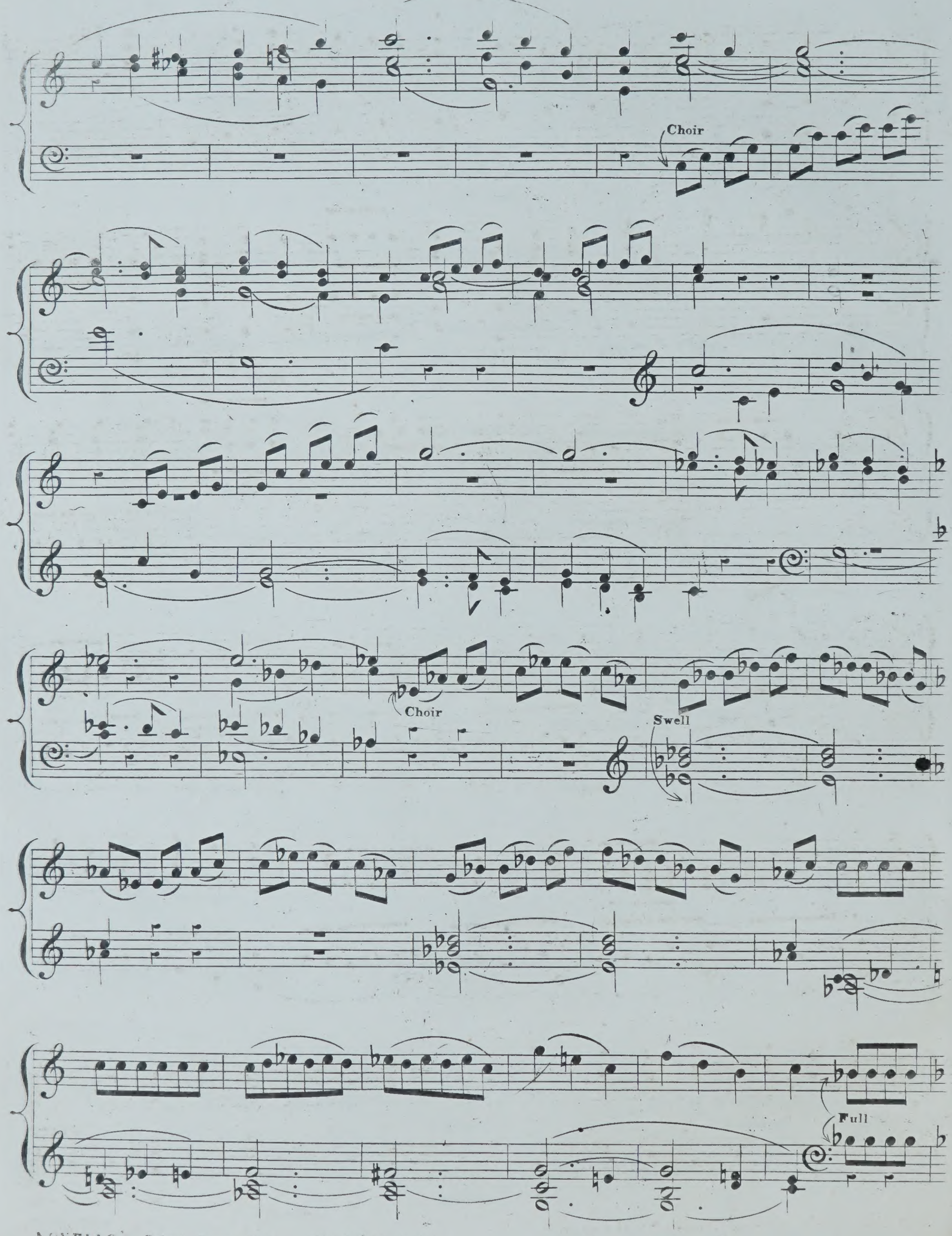

Swell
Choir
Choir
Swell

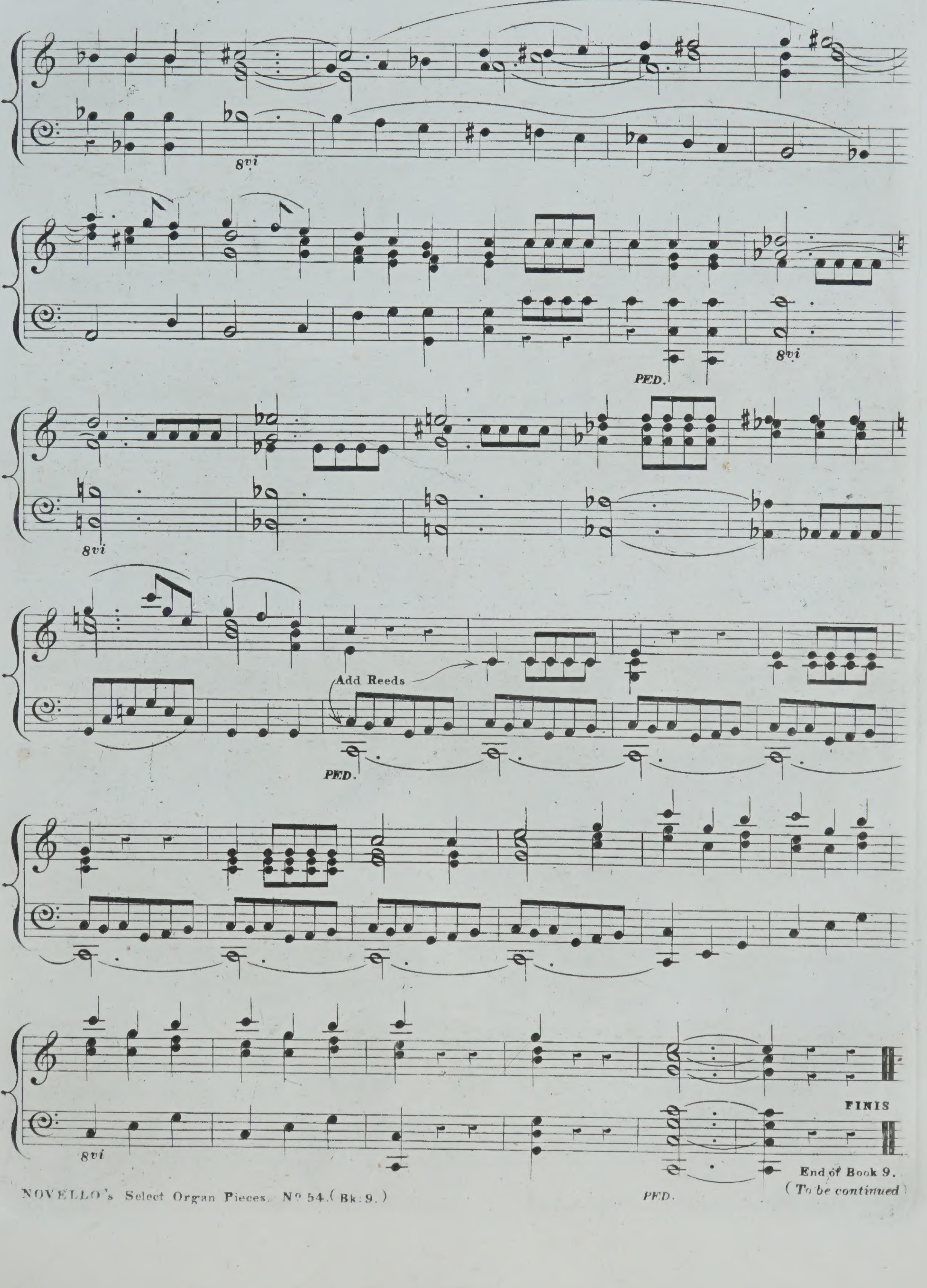

Full
8vi
8vi
Swell
Choir
Swell
Swell
Swell
Choir
Choir
Full
8vi


8vi
Swell
Choir
Choir


Swell
Full
8vi
Choir
Swell
Full
Choir
Swell
Swell
Choir
Full


8vi
8vi
8vi
Swell


Choir
Choir
Swell
Full


8vi
PED.
8vi
8vi
Add Reeds
PED.
8vi
FINIS
PED.

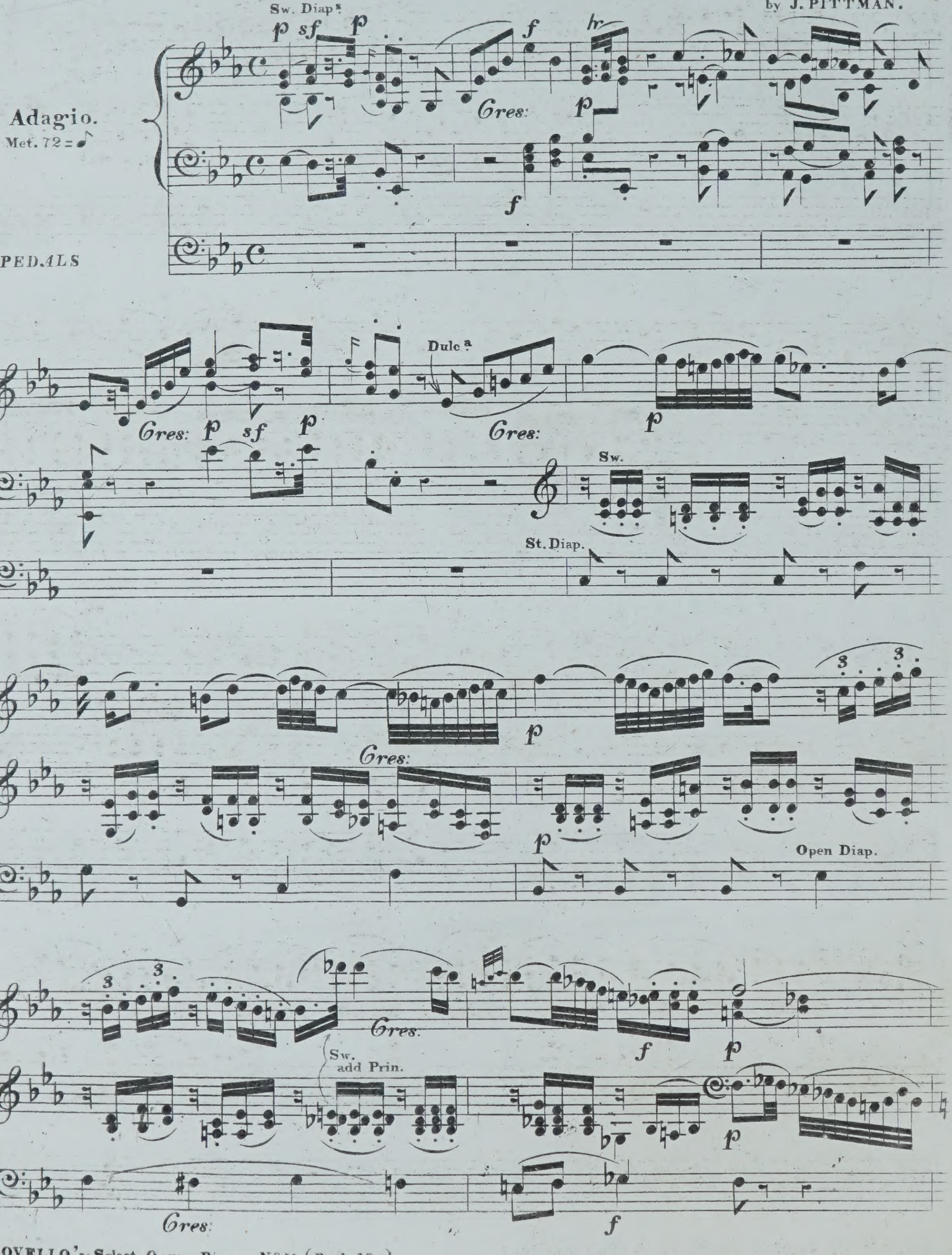
End of Book 9.
(To be continued)

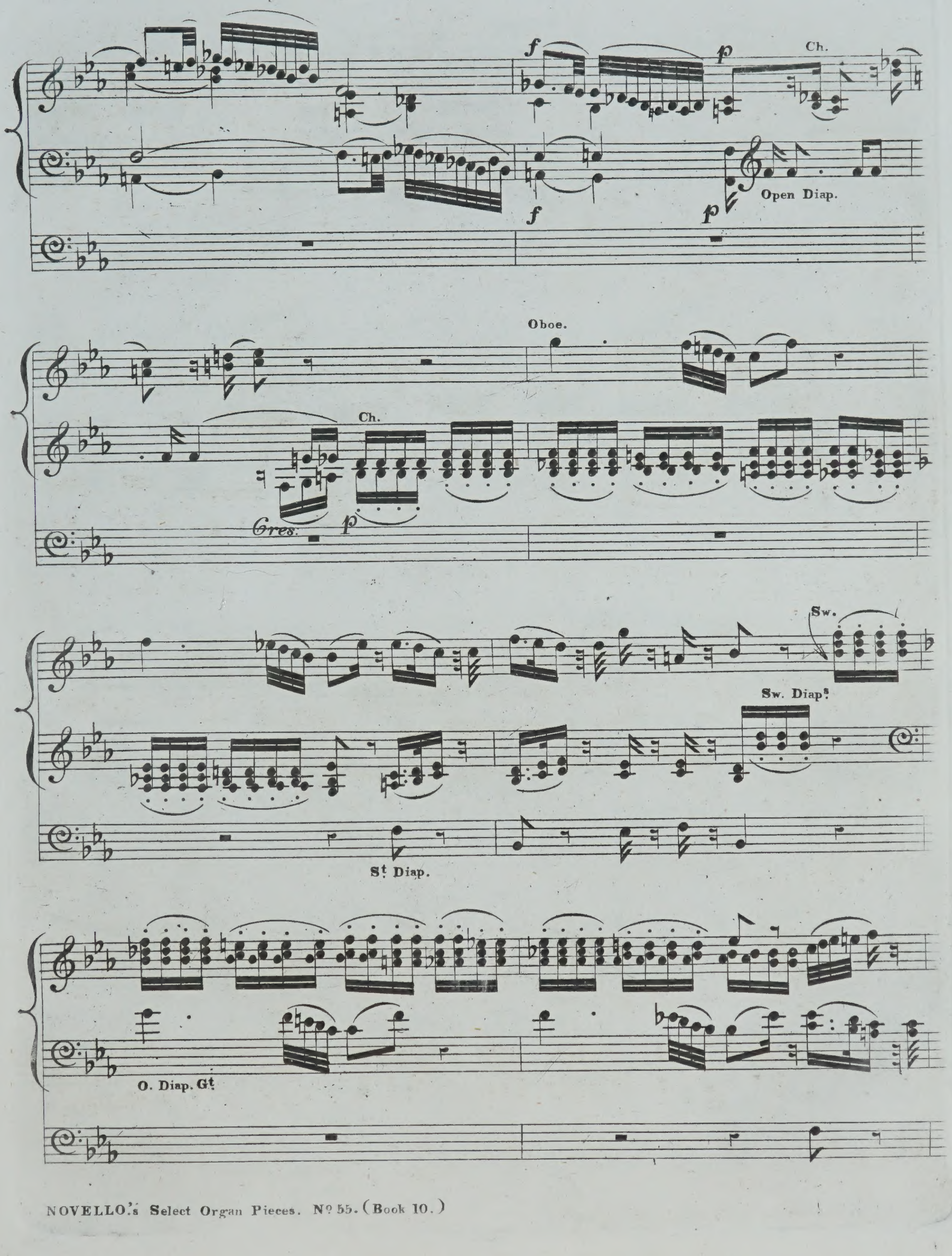
SLOW MOVEMENT from the QUARTETT in B♭. No. 3.

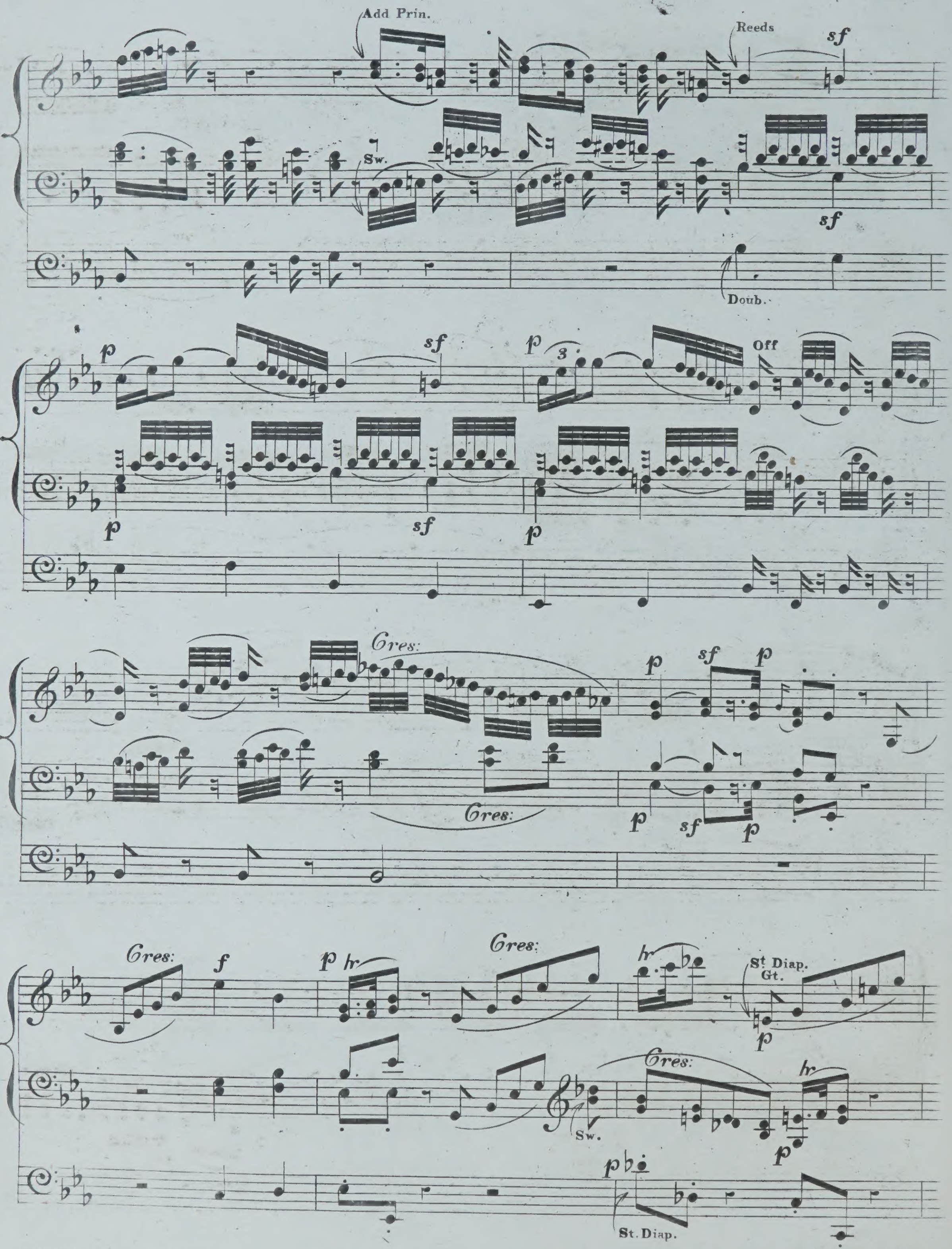
by

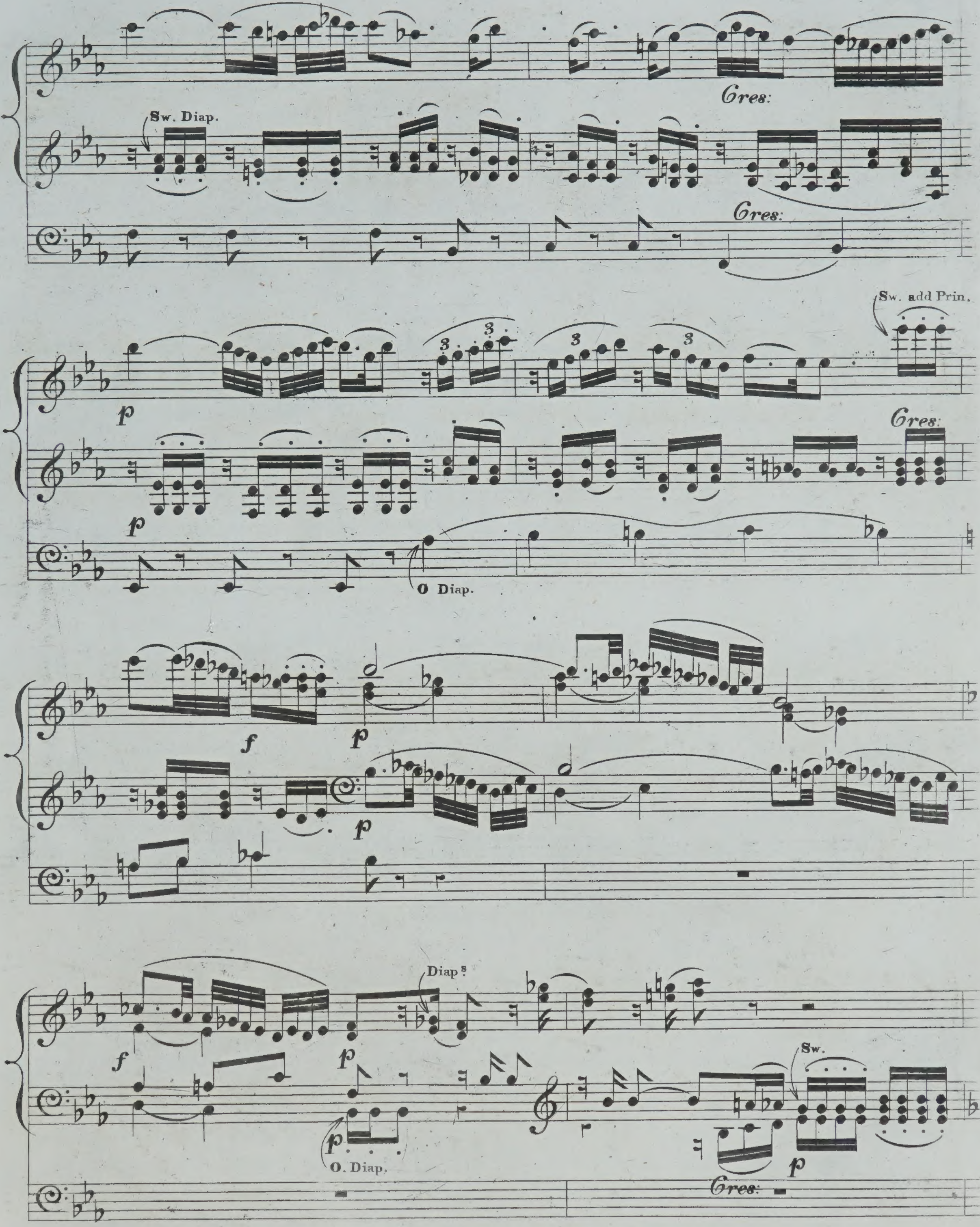
MOZART.

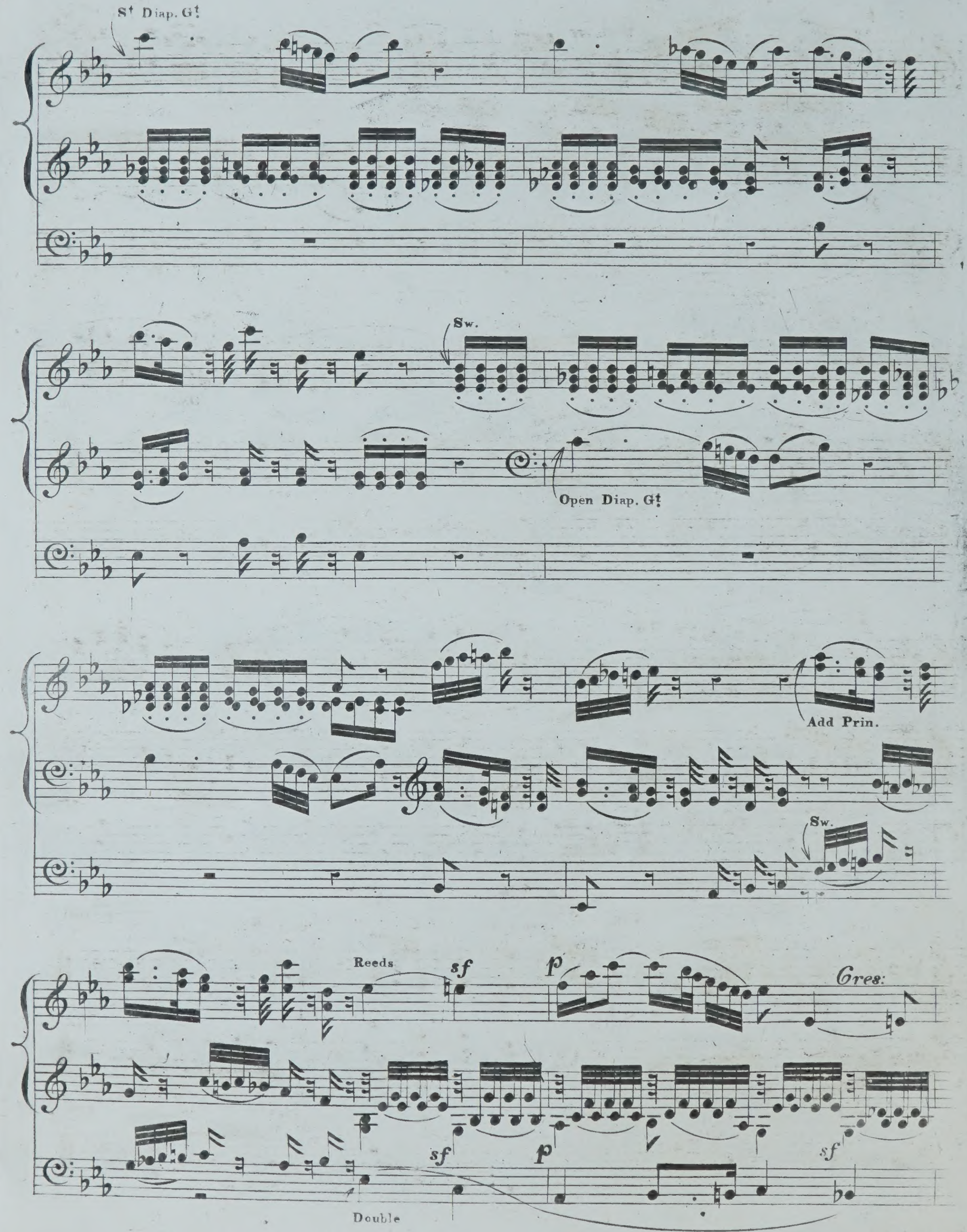
Adapted for the Organ
expressly for this Work,
by **J. PITTMAN.**

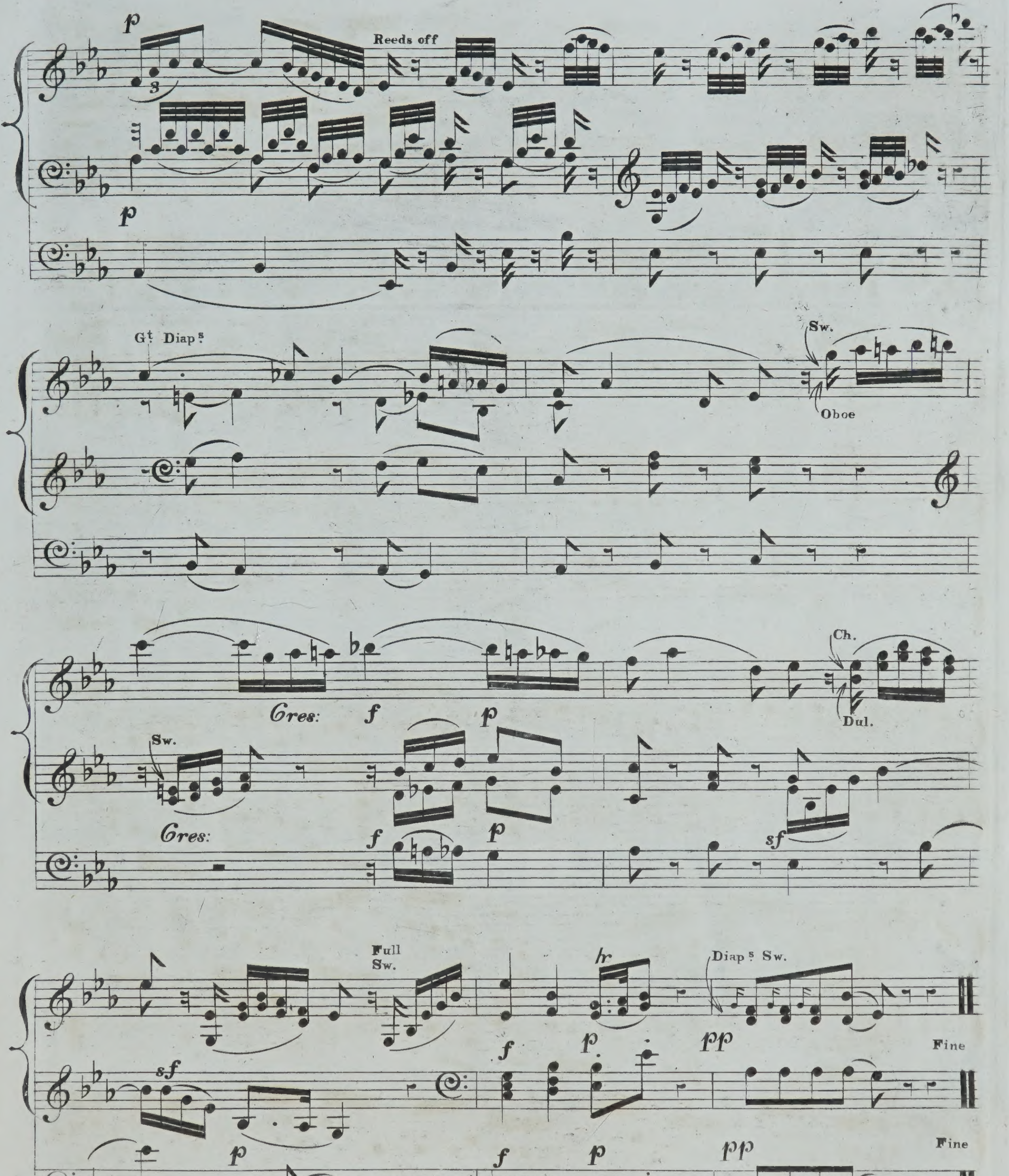

Sw. Diapn.
Adagio.
Met. 72 = ♪
PEDALS
p
sf
f
tr
Cres:
Dulca.
Sw.
St. Diap.
Open Diap.
3
Sw.
add Prin.


f
p
Ch.
f
p
Open Diap.
Oboe.
Ch.
Cres.
p
Sw.
Sw. Diaps.
St. Diap.
O. Diap. Gt.


Add Prin.
Reeds
sf
Sw.
sf
Doub.
p
sf
p
3
Off
p
sf
p
Cres:
Cres:
p
sf
p
p
sf
p
Cres:
f
p
Cres:
St Diap.
Gt.
p
Cres:
Sw.
p
p
St. Diap.

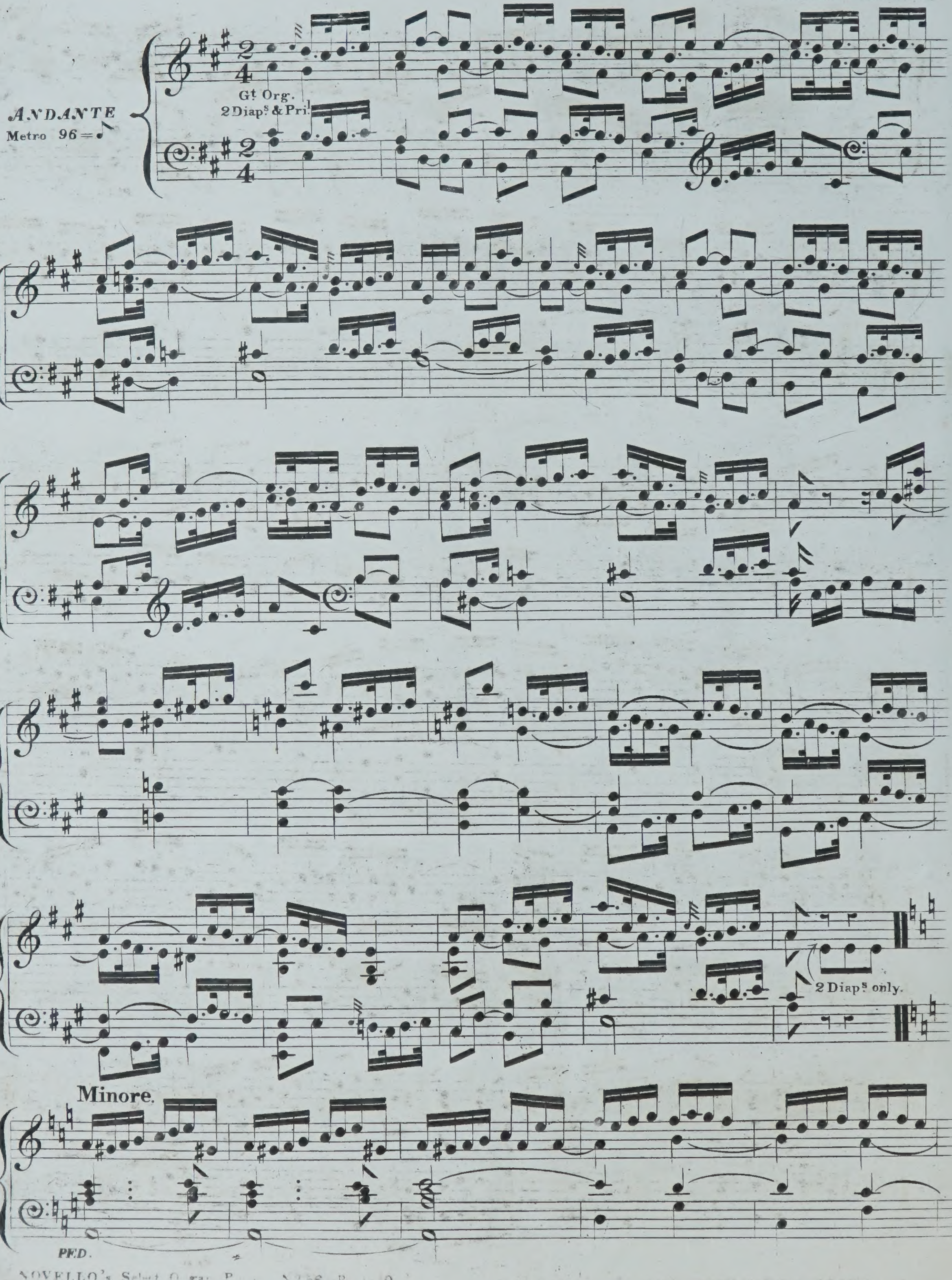

Cres:
Sw. Diap.
Cres:
Sw. add Prin.
p
Cres:
p
O Diap.
f
p
p
Diaps.
f
p
p
O. Diap.
Sw.
p
Cres:

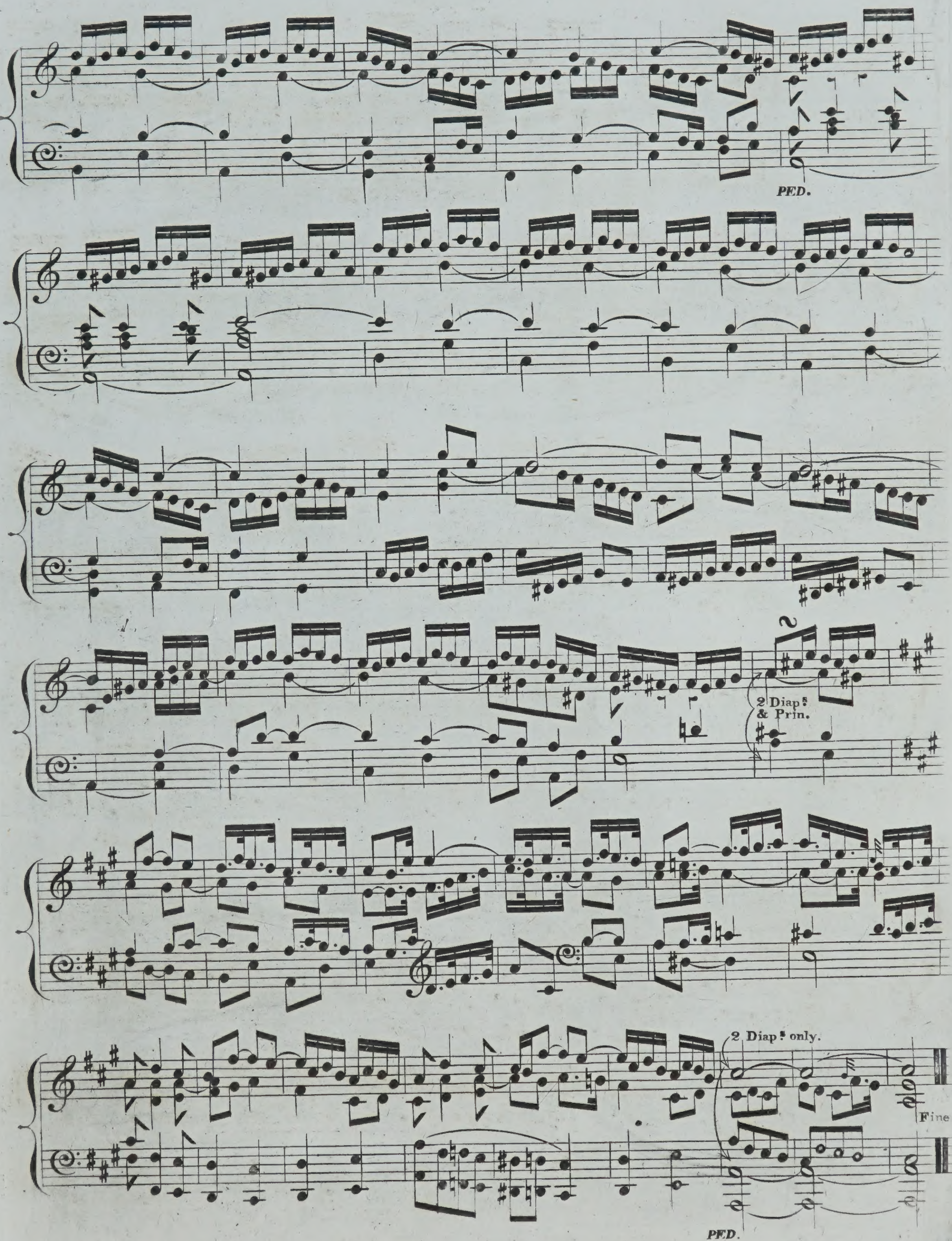

St Diap. Gt
Sw.
Open Diap. Gt
Add Prin.
Sw.
Reeds
sf
p
Cres:
sf
p
sf
Double


p
3
Reeds off
p
Gt. Diaps.
Sw.
Oboe
Cres:
f
p
Ch.
Dul.
Sw.
Cres:
f
p
sf
Full
Sw.
tr
Diaps. Sw.
sf
f
p
pp
Fine
p
f
p
pp
Fine
St Diap.

ANDANTE SUBJECT FOR THE ORGAN.

Composed by
CHARLES STOKES. 1817.


ANDANTE
Metro 96 = ♪
Gt Org.
2 Diaps & Prl
2 Diaps only.
Minore.
PED.

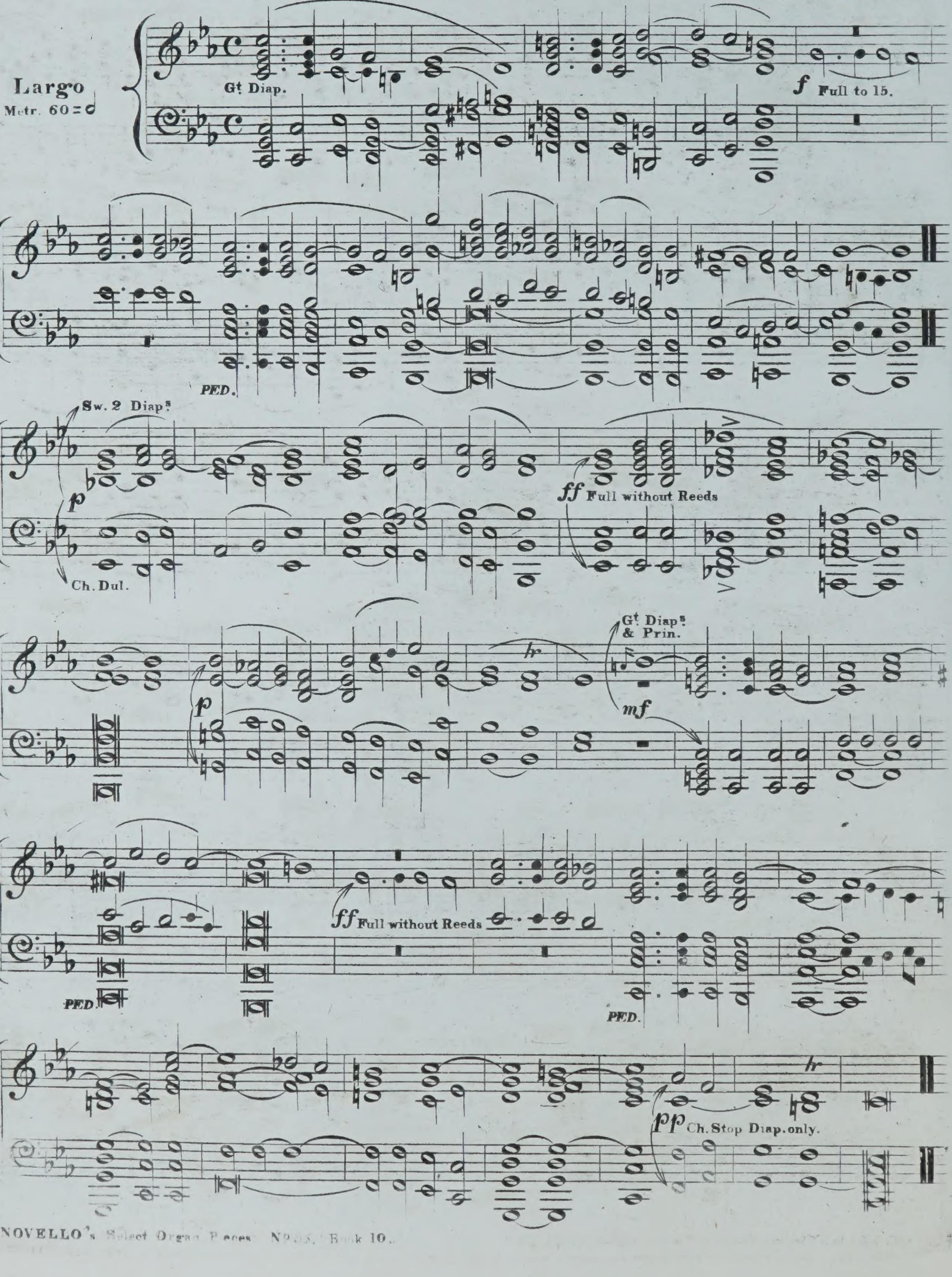

PED.
2 Diap.s & Prin.
2 Diap.s only.
Fine
PED.

KYRIE

FOR 4 VOICES.

V. NOVELLO

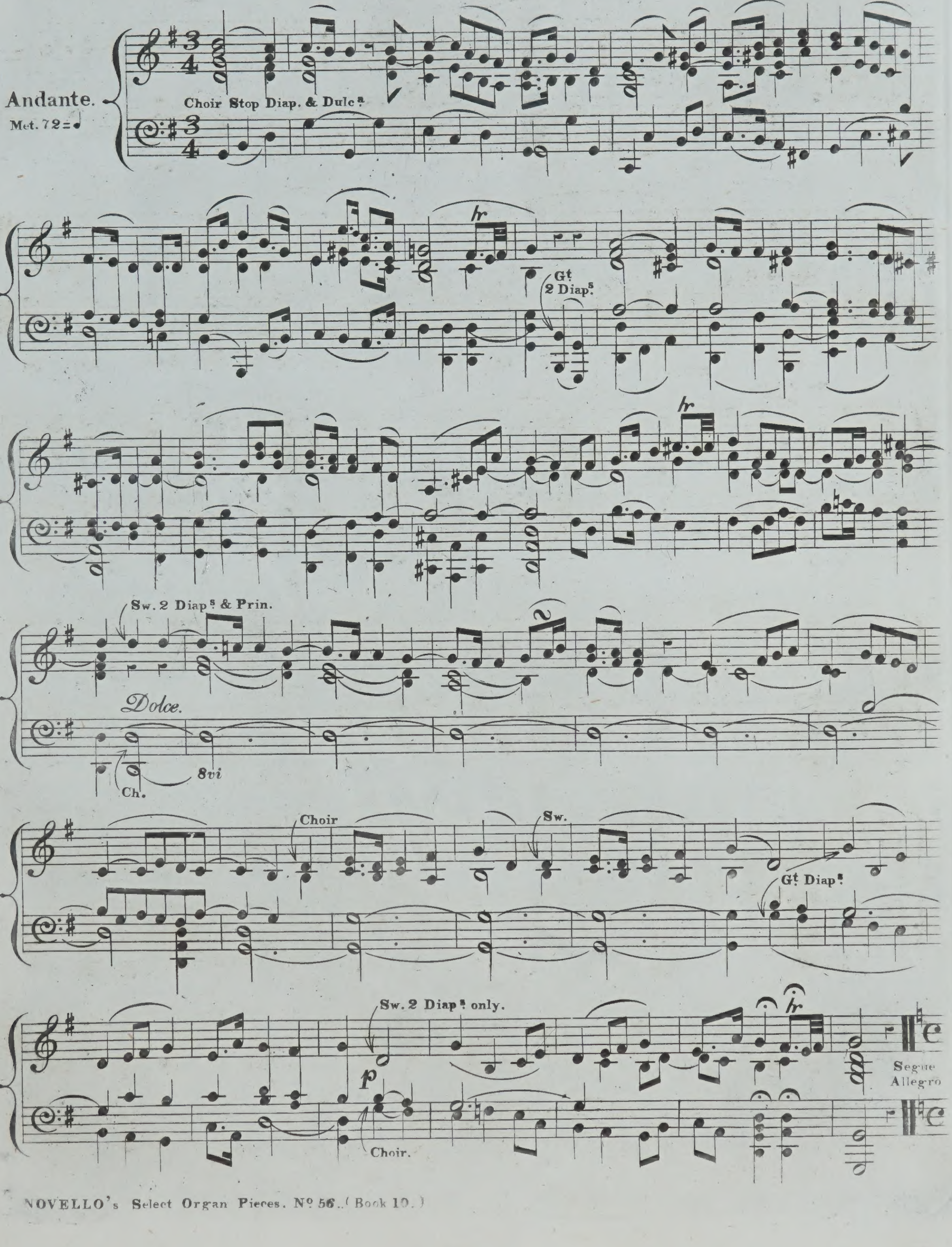
From the Mass in C. No 1.


Largo
Metr. 60 = 𝅗𝅥
Gt. Diap.
f Full to 15.
PED.
Sw. 2 Diaps.
p
Ch. Dul.
ff Full without Reeds
p
Gt. Diaps. & Prin.
mf
ff Full without Reeds
PED.
PED.
pp Ch. Stop Diap. only.

“ET IN SPIRITUM”

TRIO, ALTO, TENOR & BASS.

V. NOVELLO.
From the First Mass in C.

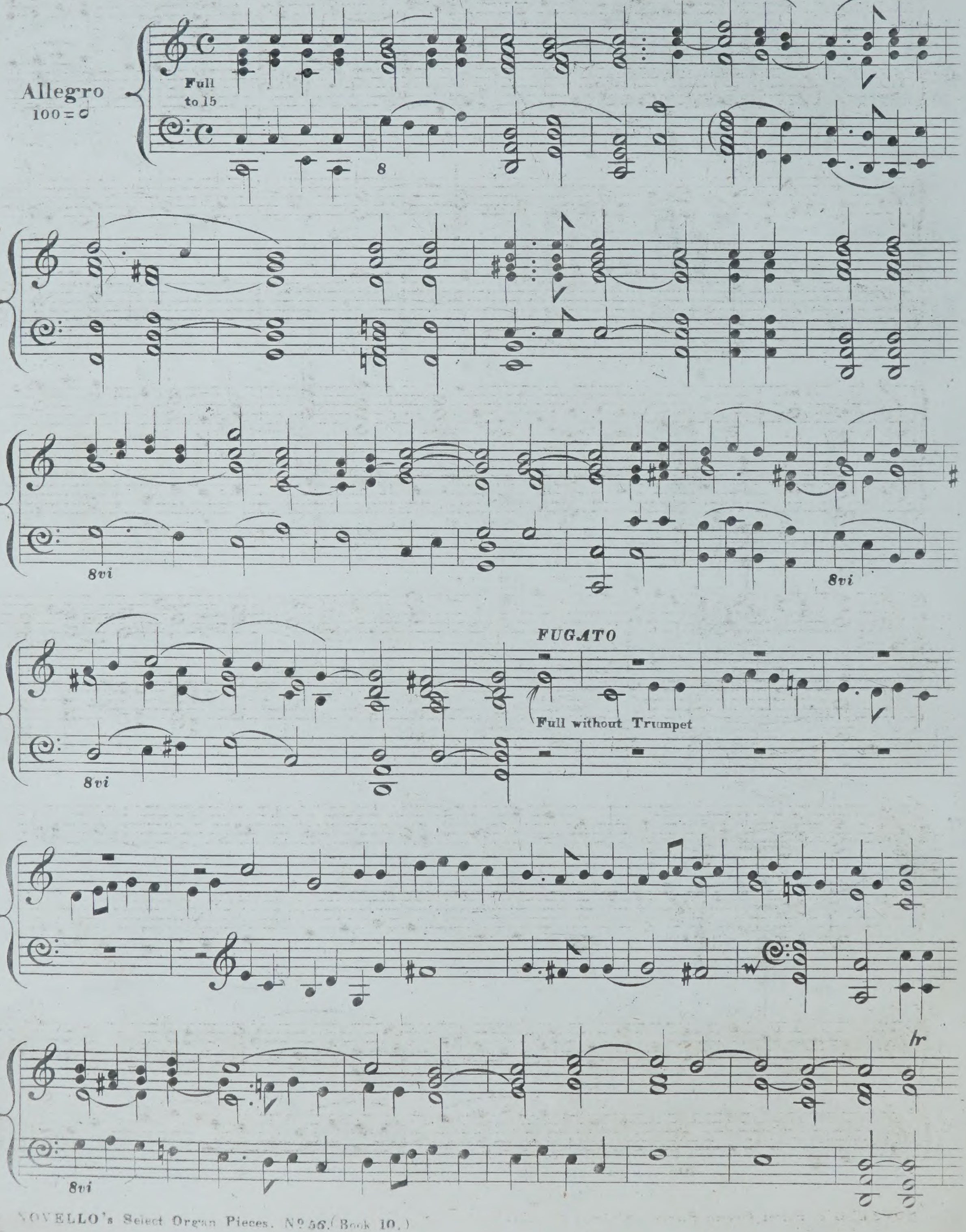

Andante.
Met. 72 = ♩
Choir Stop Diap. & Dulcª.
tr
Gt. 2 Diaps.
tr
Sw. 2 Diaps. & Prin.
Dolce.
Ch.
8vi
Choir
Sw.
Gt. Diaps.
Sw. 2 Diaps. only.
p
Choir.
tr
Segue Allegro

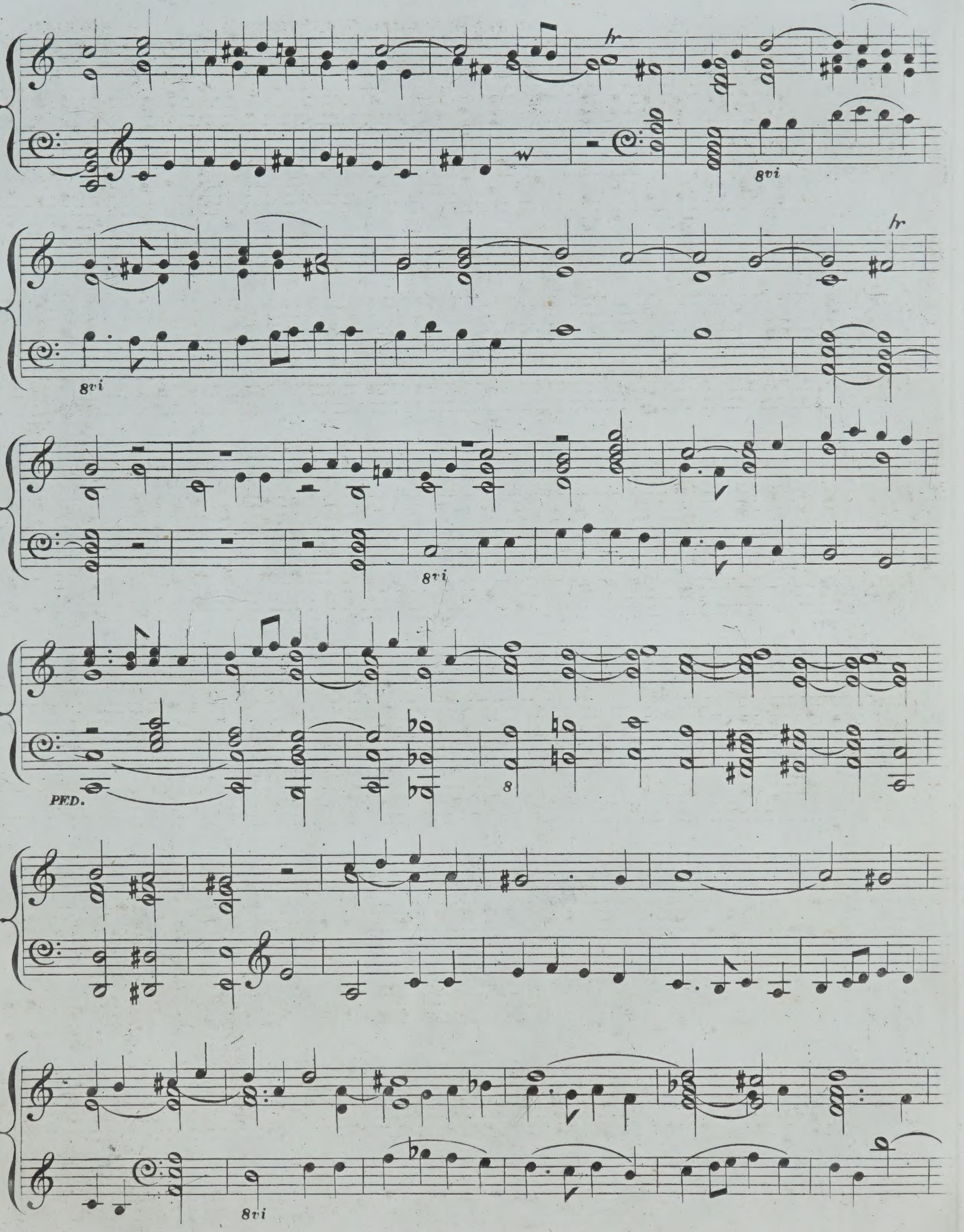
"ET UNAM SANCTAM"

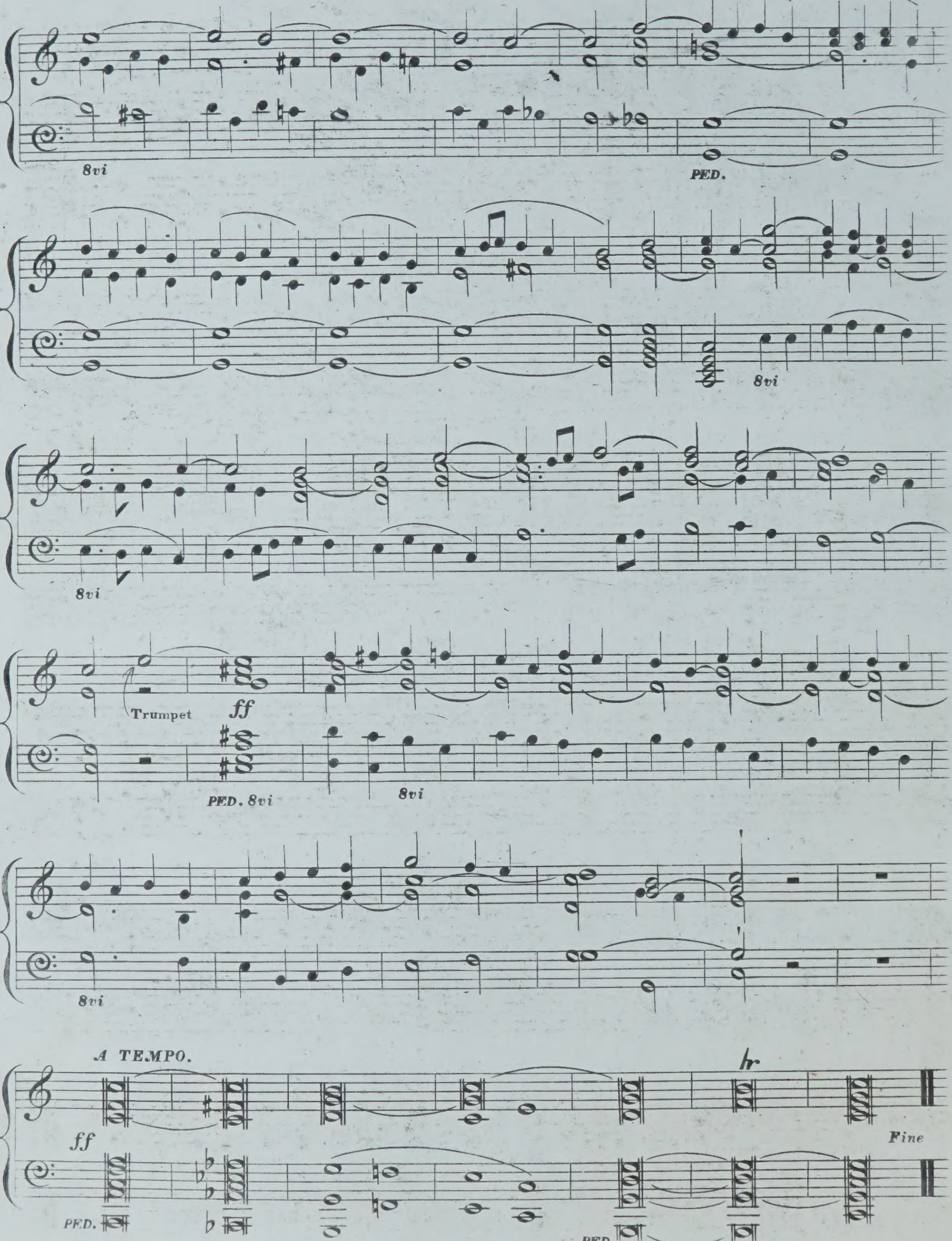
CHORUS & FUGATO for 4 VOICES.

V. NOVELLO.

From the First Mass in C.


Allegro
100 = 𝅗𝅥
Full to 15
8
8vi
8vi
8vi
FUGATO
Full without Trumpet
8vi
tr


tr
w
8vi
8vi
tr
8vi
PED.
8
8vi

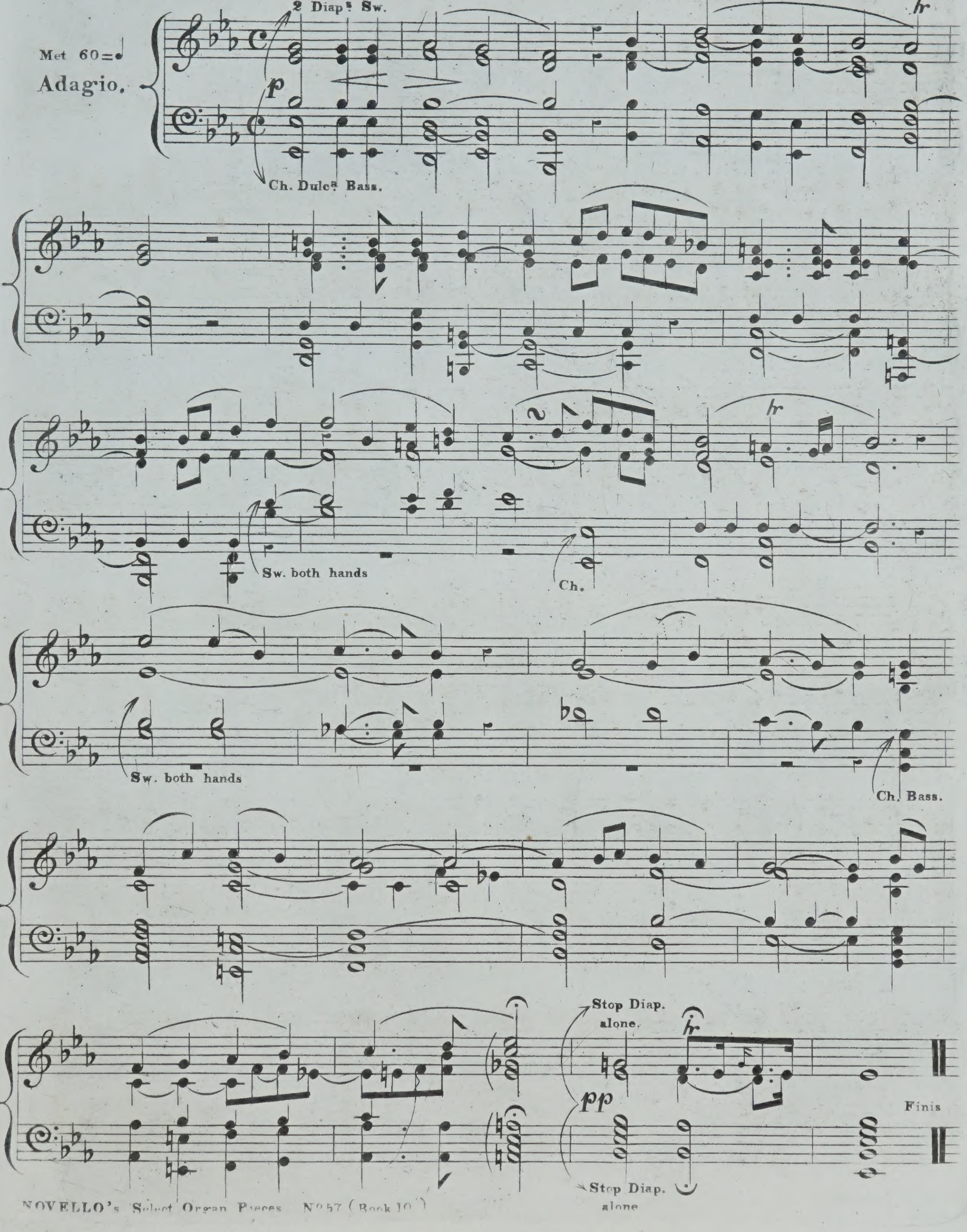

8vi
PED.
8vi
8vi
Trumpet
ff
PED. 8vi
8vi
8vi
A TEMPO.
ff
PED.
tr
PED.
Fine

"ET INCARNATUS EST"

a

QUARTETTO.

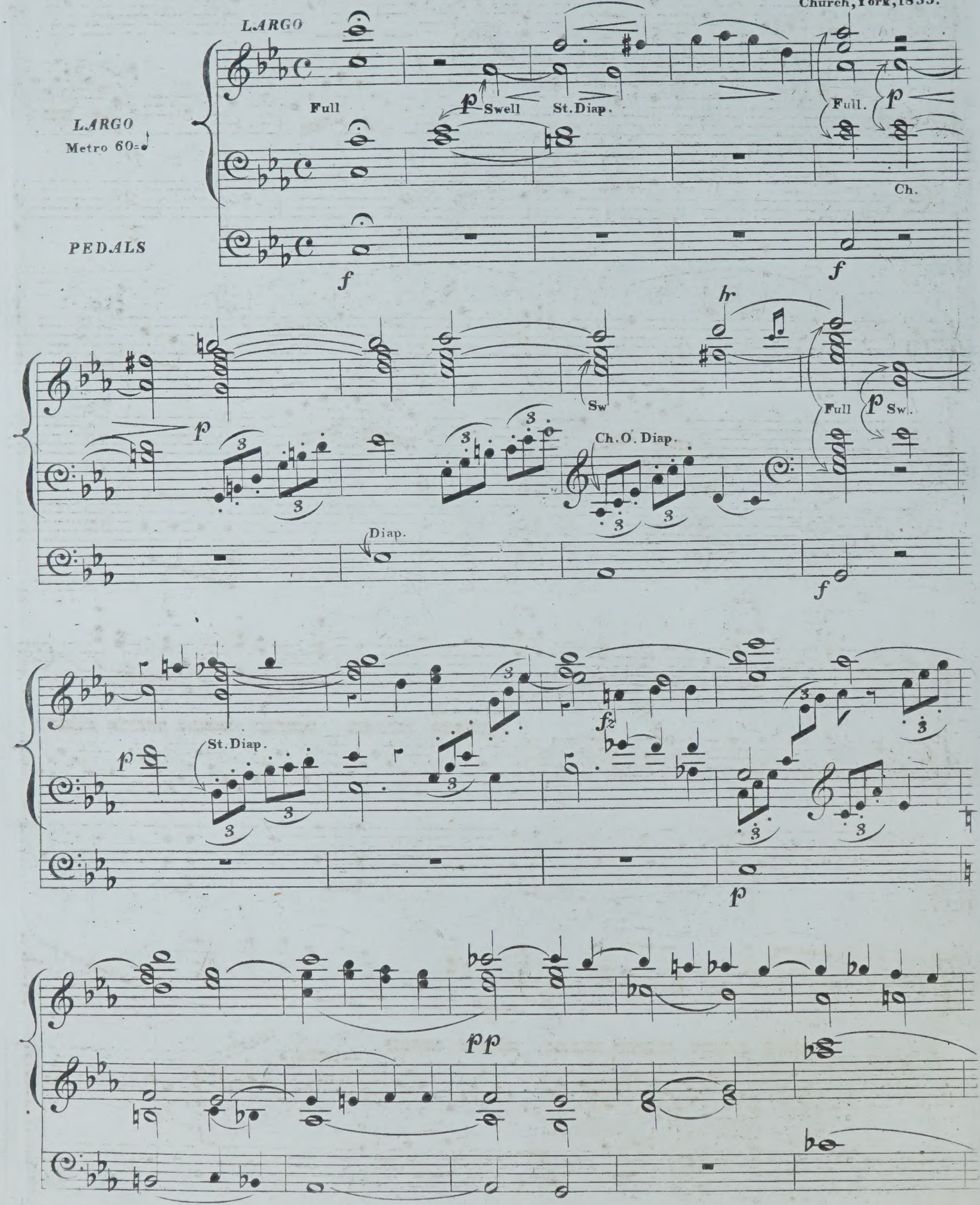
Composed by V. NOVELLO.
From the Mass, Nº 1. in C.

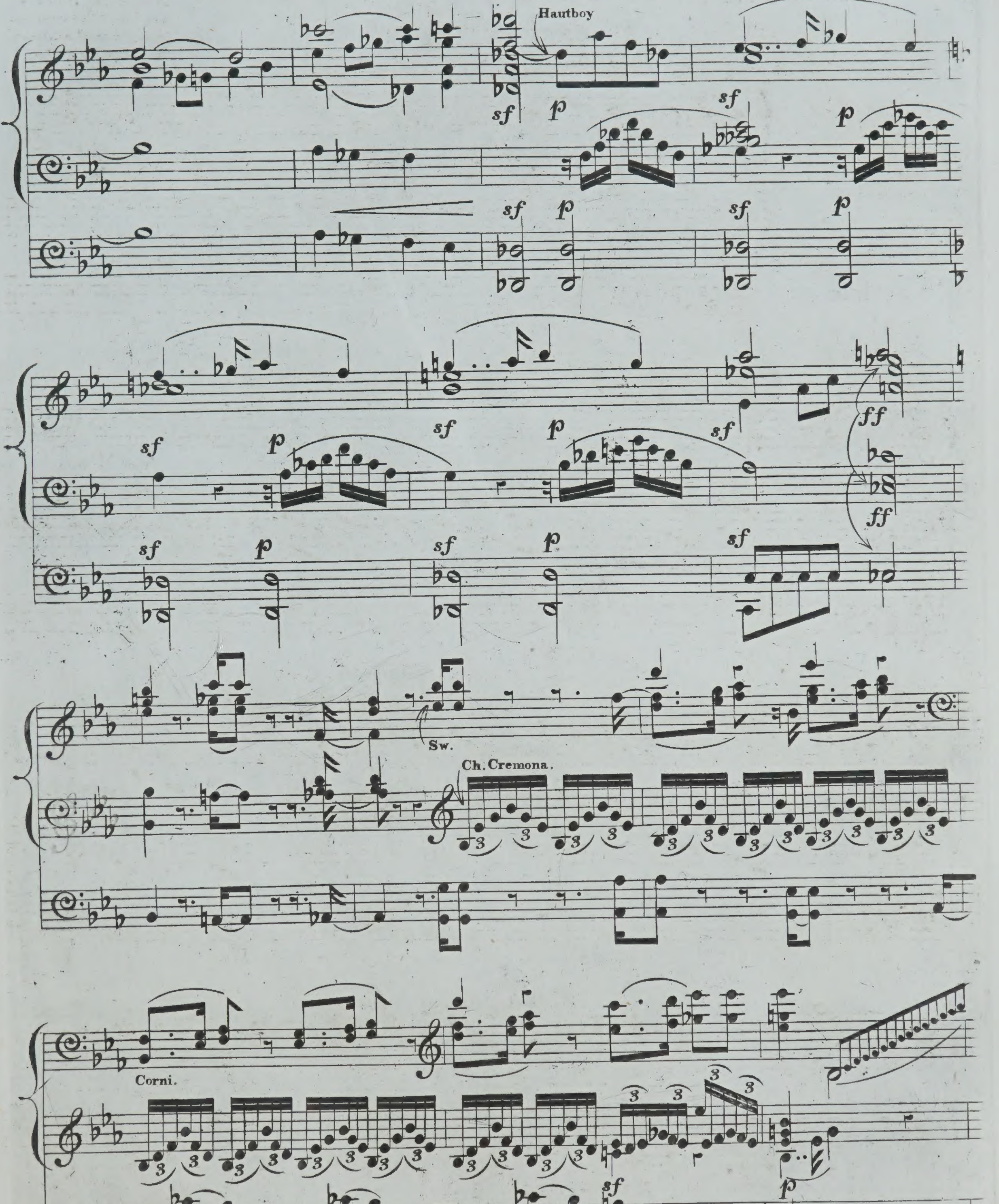

Met 60=♩
Adagio.
2 Diapˢ Sw.
p
Ch. Dulcª Bass.
Sw. both hands
Ch.
Sw. both hands
Ch. Bass.
Stop Diap. alone.
pp
Stop Diap. alone
Finis

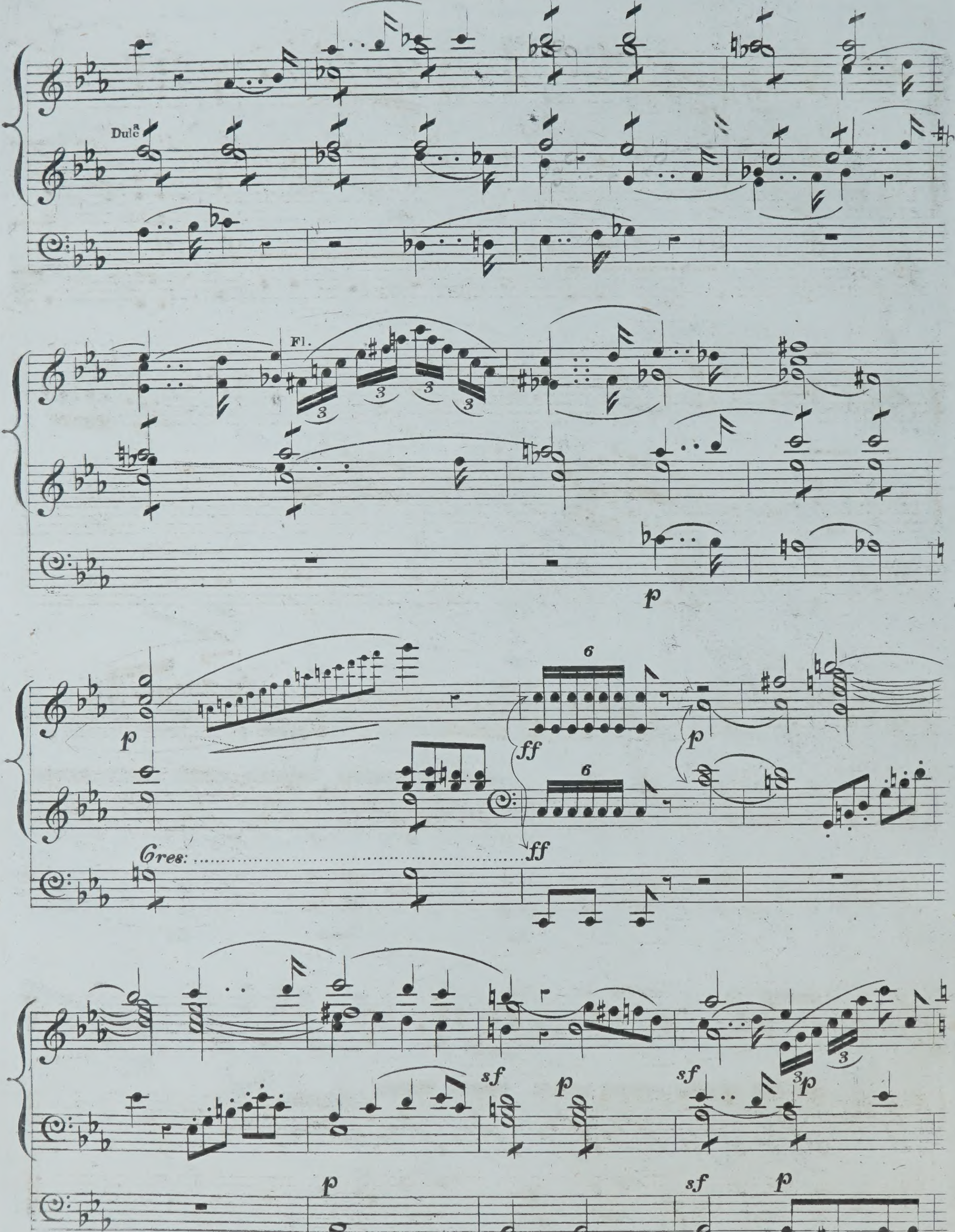
INTRODUCTION to the ORATORIO of "THE CREATION"

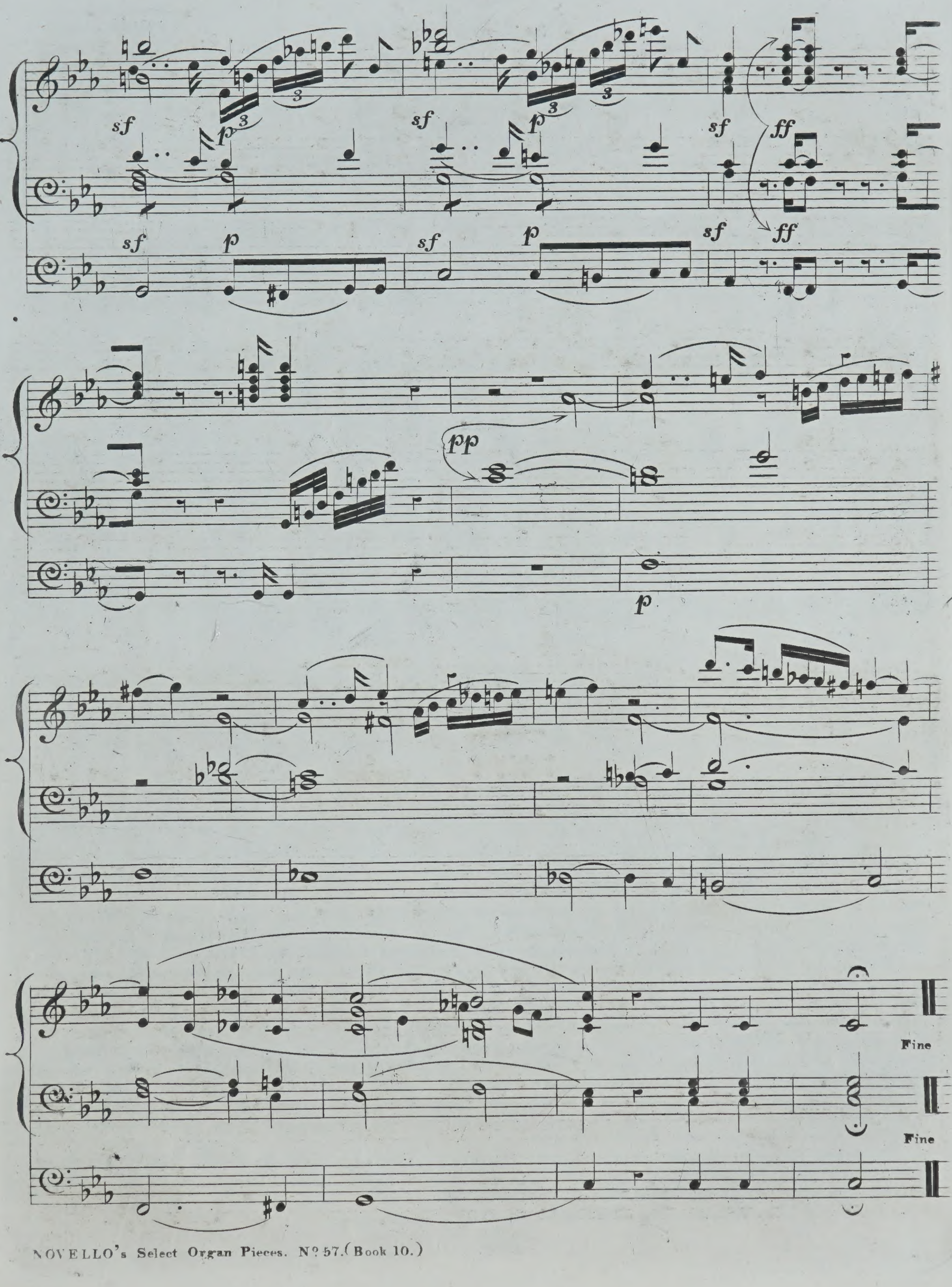
(The Representation of CHAOS.)

Composed by HAYDN.
Arr^{d} by Tho^{s} Graham,
Organist of S^{t} Saviour's
Church, York, 1833.


LARGO
LARGO
Metro 60=♩
PEDALS
Full
f
p
Swell
St.Diap.
Full.
p
Ch.
f
tr
p
Sw
Ch.O.Diap.
Diap.
Full
p Sw.
f
p
St.Diap.
fz
p
pp


Hautboy
sf
p
sf
p
sf
p
sf
p
sf
p
sf
p
sf
p
sf
p
sf
ff
ff
Sw.
Ch. Cremona.
Corni.
sf
p


Dulcª
Fl.
3
p
6
ff
Cres.
ff
p
sf
p
sf
p
sf
p

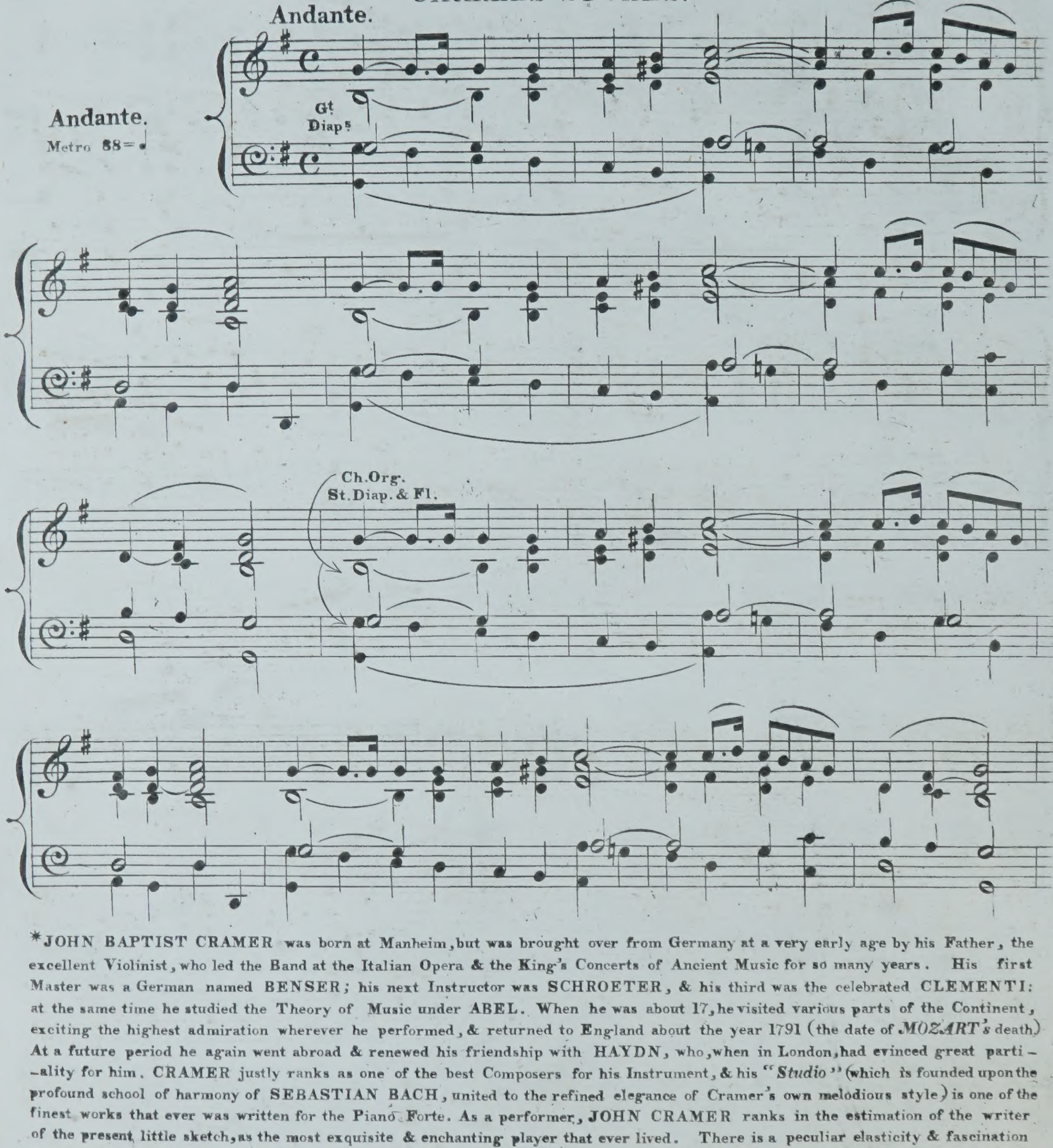

sf
p
3
sf
p
3
sf
ff
ff
pp
p
Fine
Fine

AIR FOR THE ORGAN,

by

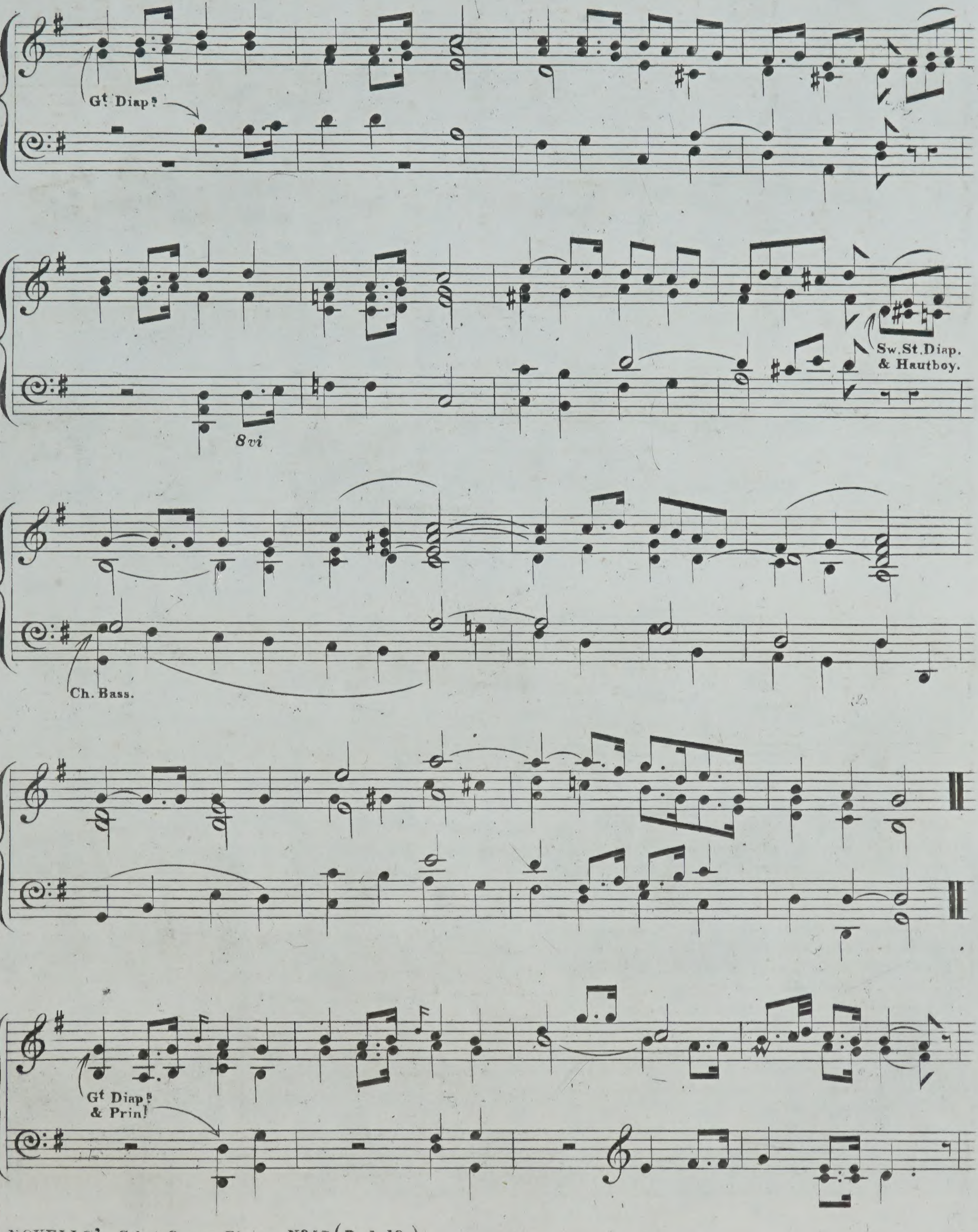
CHARLES STOKES.

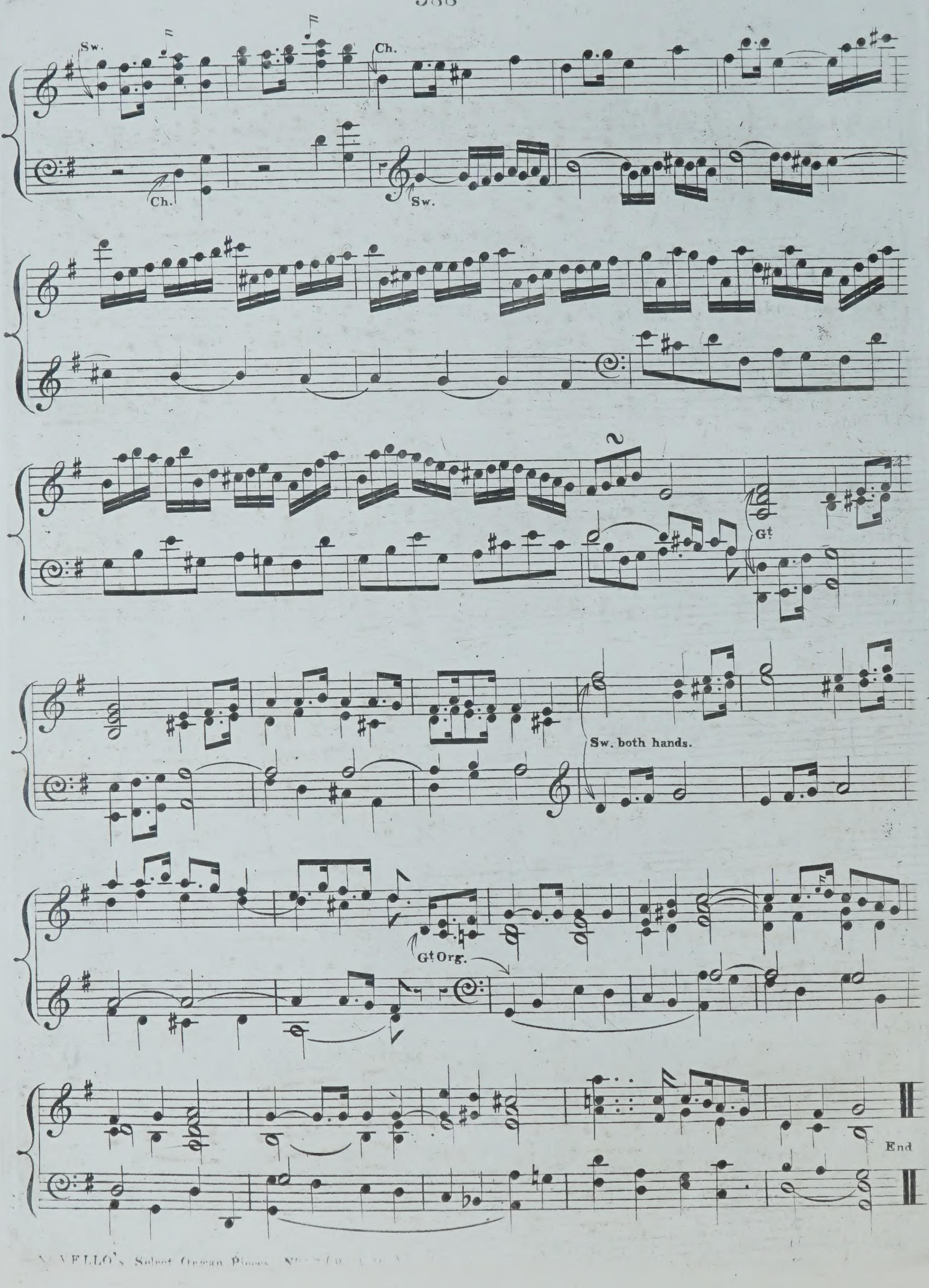
From a Subject by
JOHN CRAMER.*



*JOHN BAPTIST CRAMER was born at Manheim, but was brought over from Germany at a very early age by his Father, the excellent Violinist, who led the Band at the Italian Opera & the King's Concerts of Ancient Music for so many years. His first Master was a German named BENSER; his next Instructor was SCHROETER, & his third was the celebrated CLEMENTI: at the same time he studied the Theory of Music under ABEL. When he was about 17, he visited various parts of the Continent, exciting the highest admiration wherever he performed, & returned to England about the year 1791 (the date of *MOZART's* death) At a future period he again went abroad & renewed his friendship with HAYDN, who, when in London, had evinced great partiality for him. CRAMER justly ranks as one of the best Composers for his Instrument, & his "*Studio*" (which is founded upon the profound school of harmony of SEBASTIAN BACH, united to the refined elegance of Cramer's own melodious style) is one of the finest works that ever was written for the Piano Forte. As a performer, JOHN CRAMER ranks in the estimation of the writer of the present little sketch, as the most exquisite & enchanting player that ever lived. There is a peculiar elasticity & fascination in his touch, that is not to be heard from any other fingers; nor can any one else make the Instrument *sing* as he does: other performers of the ultra modern school may excel him in the velocity with which they can play a great quantity of notes, in executing difficult, tho' often puerile "*tours de force*;" or in getting through legerdemain tricks of the dashing, hop-skip-&-jump school:— but for sterling playing, polished & elevated taste, deep feeling & exquisite expression, especially in the performance of an "*Adagio*," no one can be compared with JOHN CRAMER.

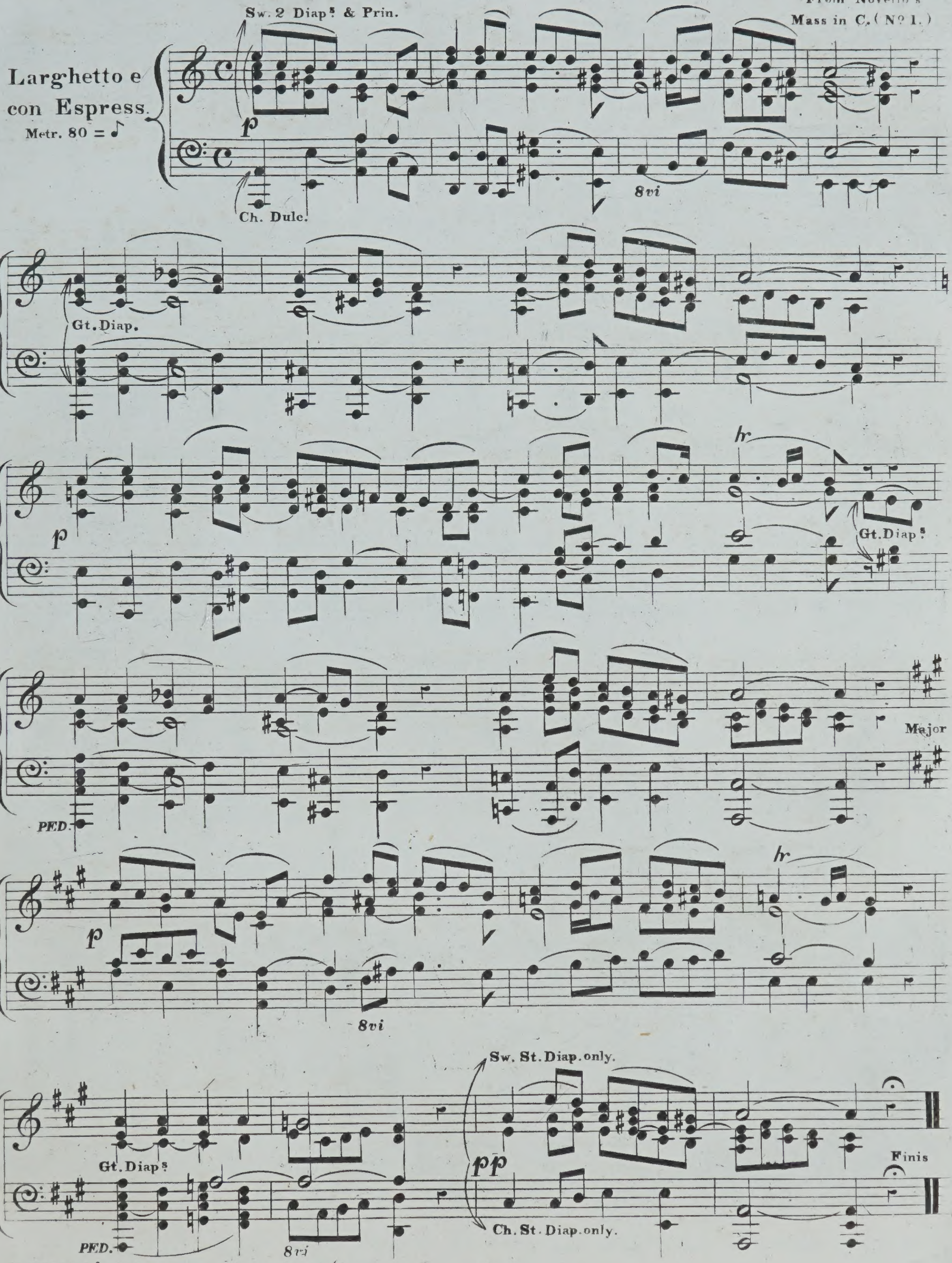
The tasteful skill with which the above specimen of Cramer's style of melody has been treated by the Editor's kind and much regretted friend, the late Mr Stokes, who fell a victim to an attack of Pleurisy & internal inflammation a few weeks since (May, 1839) is worthy of the beauty of the original subject (which is from an Air in one of Cramer's most favorite productions) & is a fresh proof of Mr Stokes' rare attainments as an accomplished Musician.


Gt Diap?
Sw.St.Diap.
& Hautboy.
8vi
Ch. Bass.
Gt Diap?
& Prin!


Sw.
Ch.
Ch.
Sw.
Gt
Sw. both hands.
Gt Org.
End

AGNUS DEI.

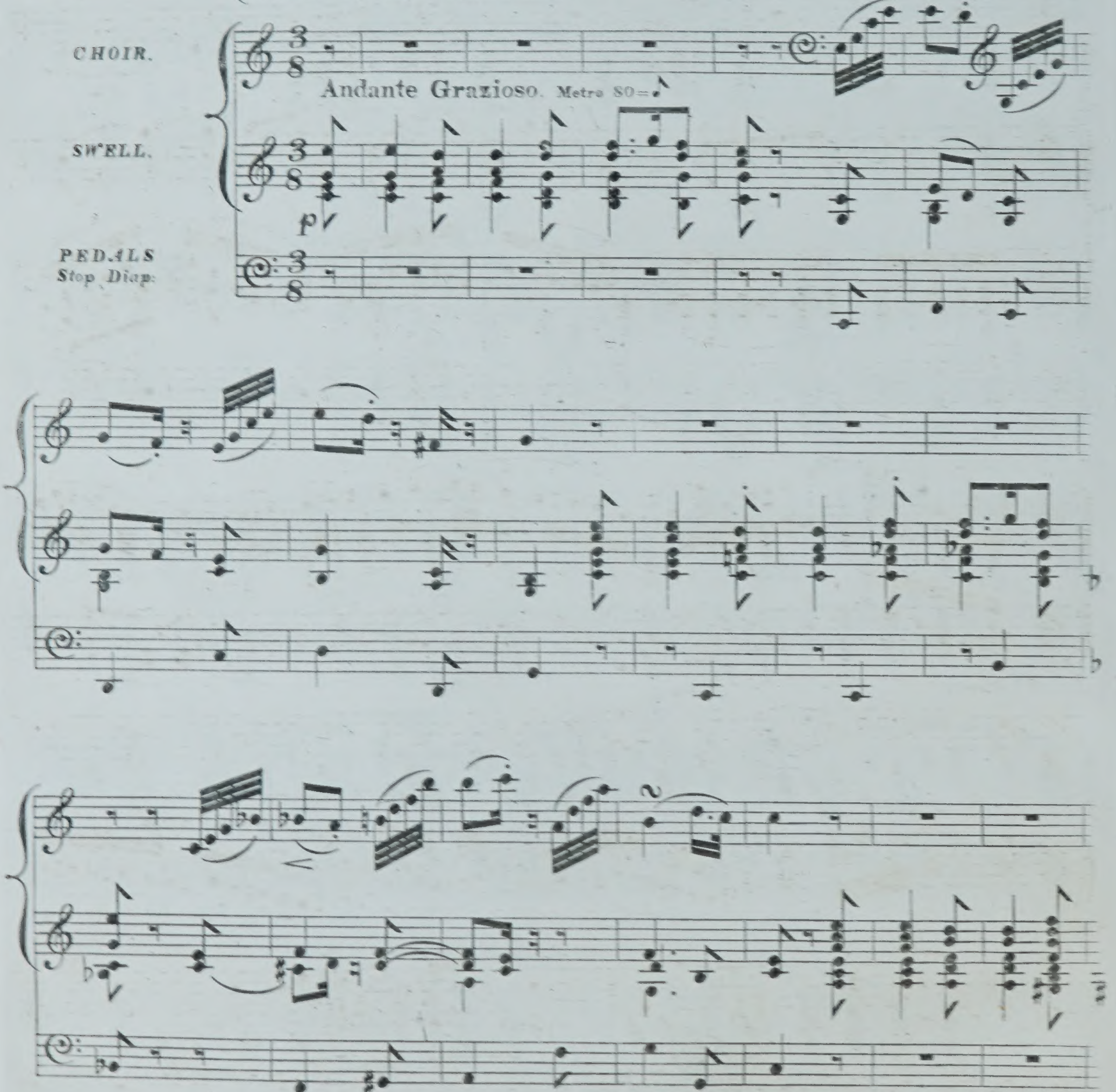
From Novello's Mass in C. (No 1.)

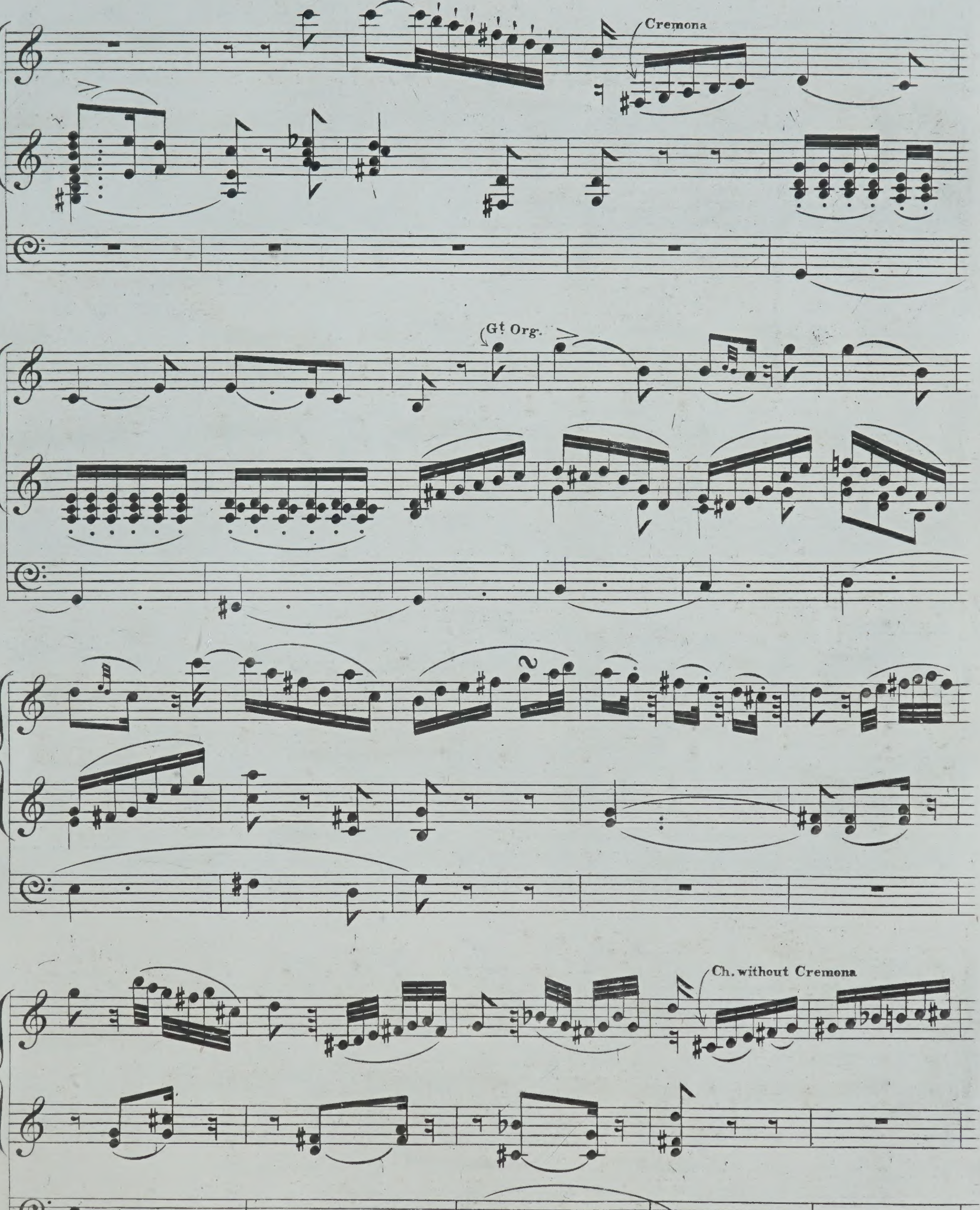

Larghetto e con Espress.
Metr. 80 = ♪
Sw. 2 Diaps & Prin.
p
Ch. Dulc.
8vi
Gt. Diap.
p
tr
Gt. Diaps
PED.
Major
p
tr
8vi
Sw. St. Diap. only.
Gt. Diaps
pp
Ch. St. Diap. only.
PED.
8vi
Finis

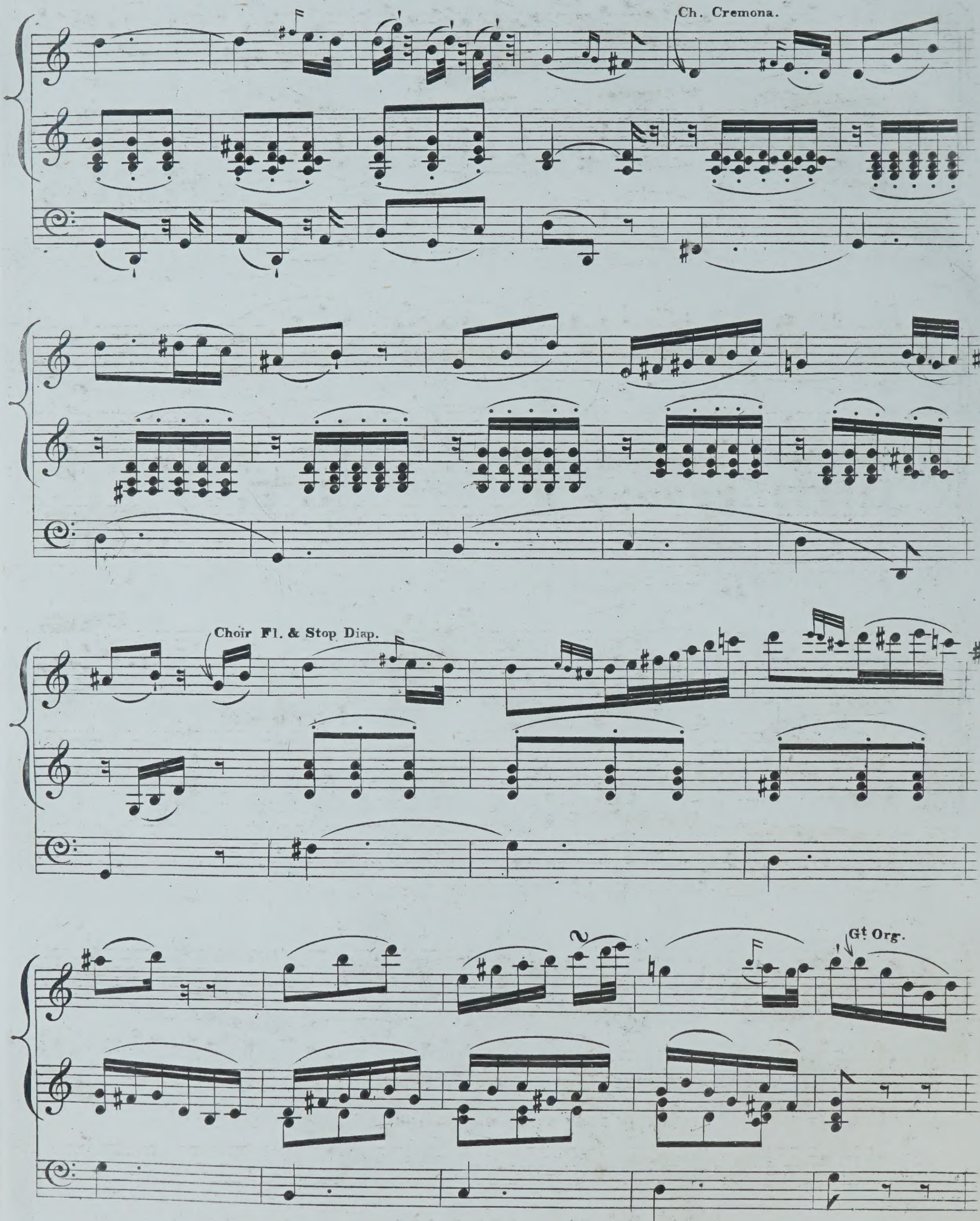
SLOW MOVEMENT FROM HUMMEL'S TRIO, OP. 65.

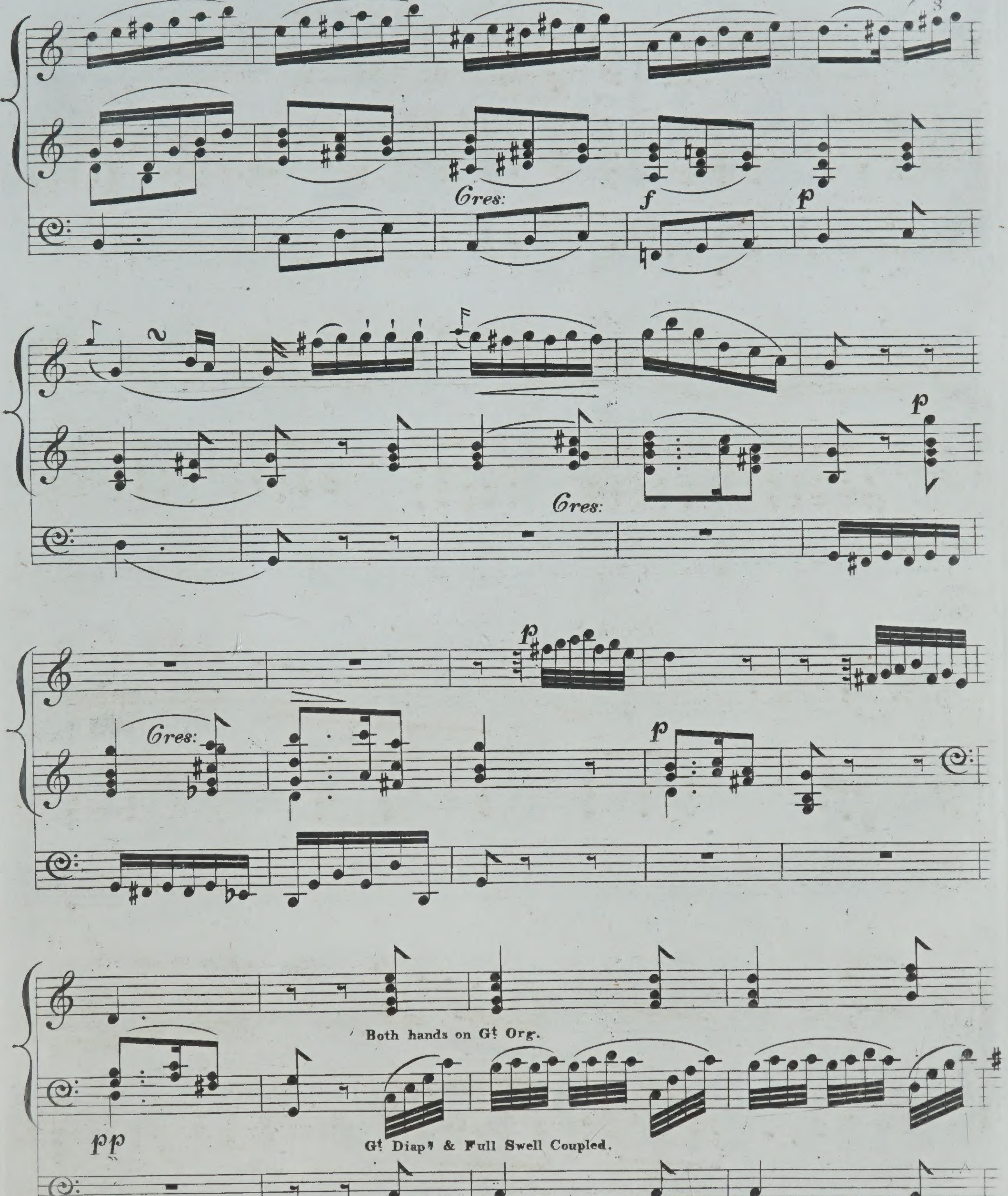
Arr.d for the Organ, expressly for this Work, by John Leman Brownsmith.

Stops at commencement
CHOIR, Stop Diap. & Flute
SWELL, Open Diap.
Gt ORG, Stop Diap. Coupled to Swell

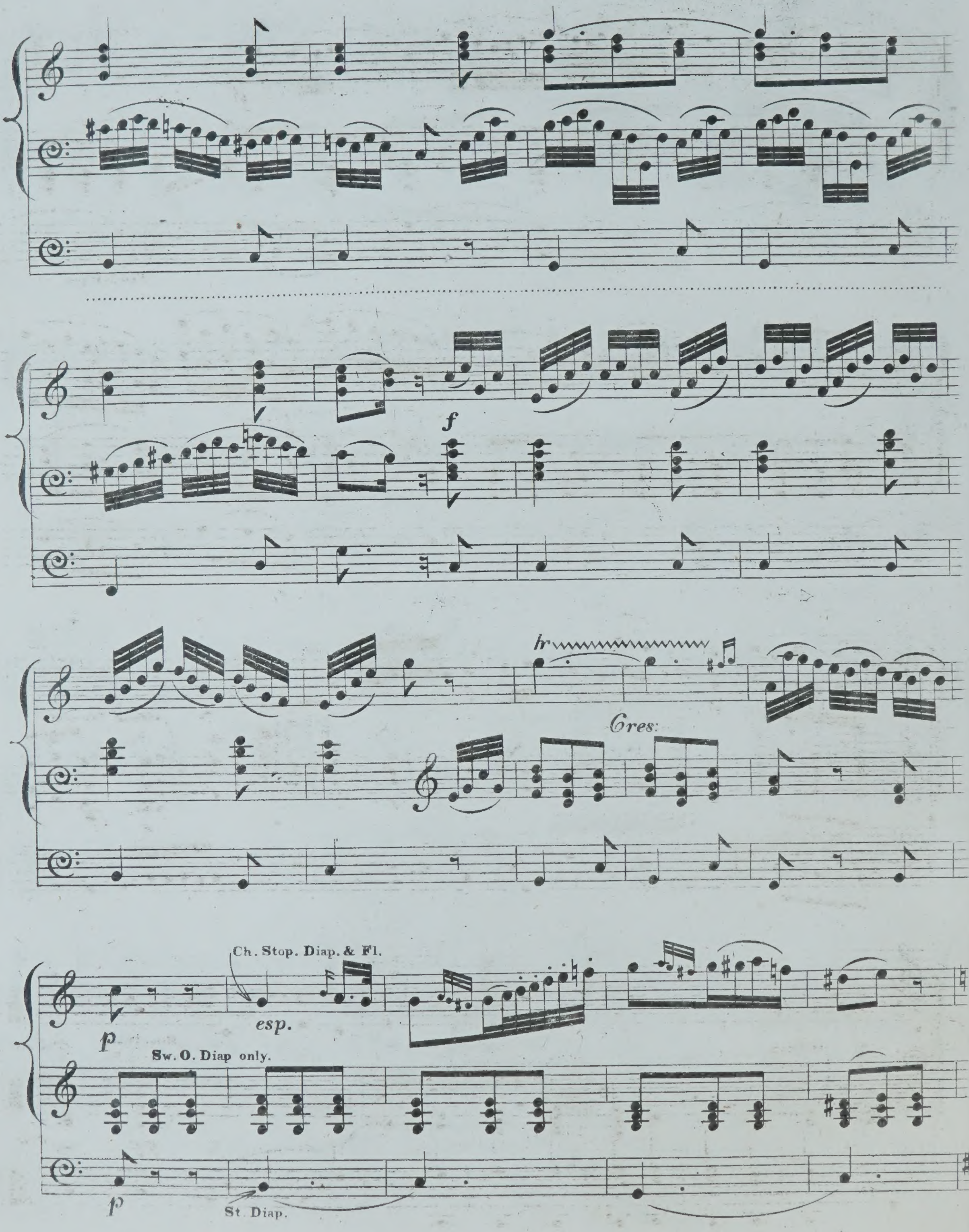

CHOIR.
SWELL.
PEDALS
Stop Diap.
Andante Grazioso. Metro 80 =
p

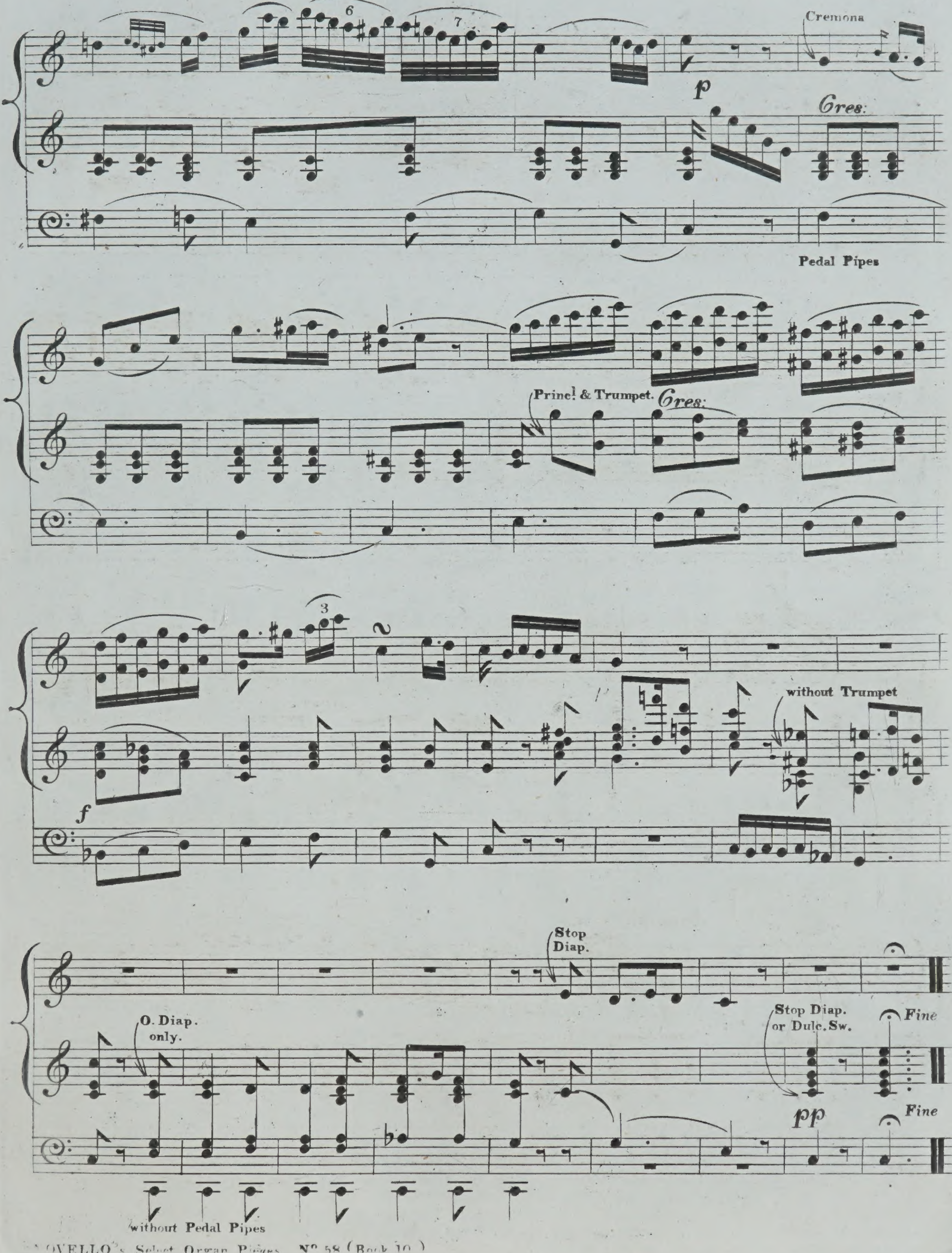

Cremona
Gt. Org.
Ch. without Cremona


Ch. Cremona.
Choir Fl. & Stop Diap.
Gt Org.


Cres:
f
p
Cres:
p
p
Cres:
p
p
pp
Both hands on Gt. Org.
Gt. Diap's & Full Swell Coupled.
3

Pedal Pipes 8 ....

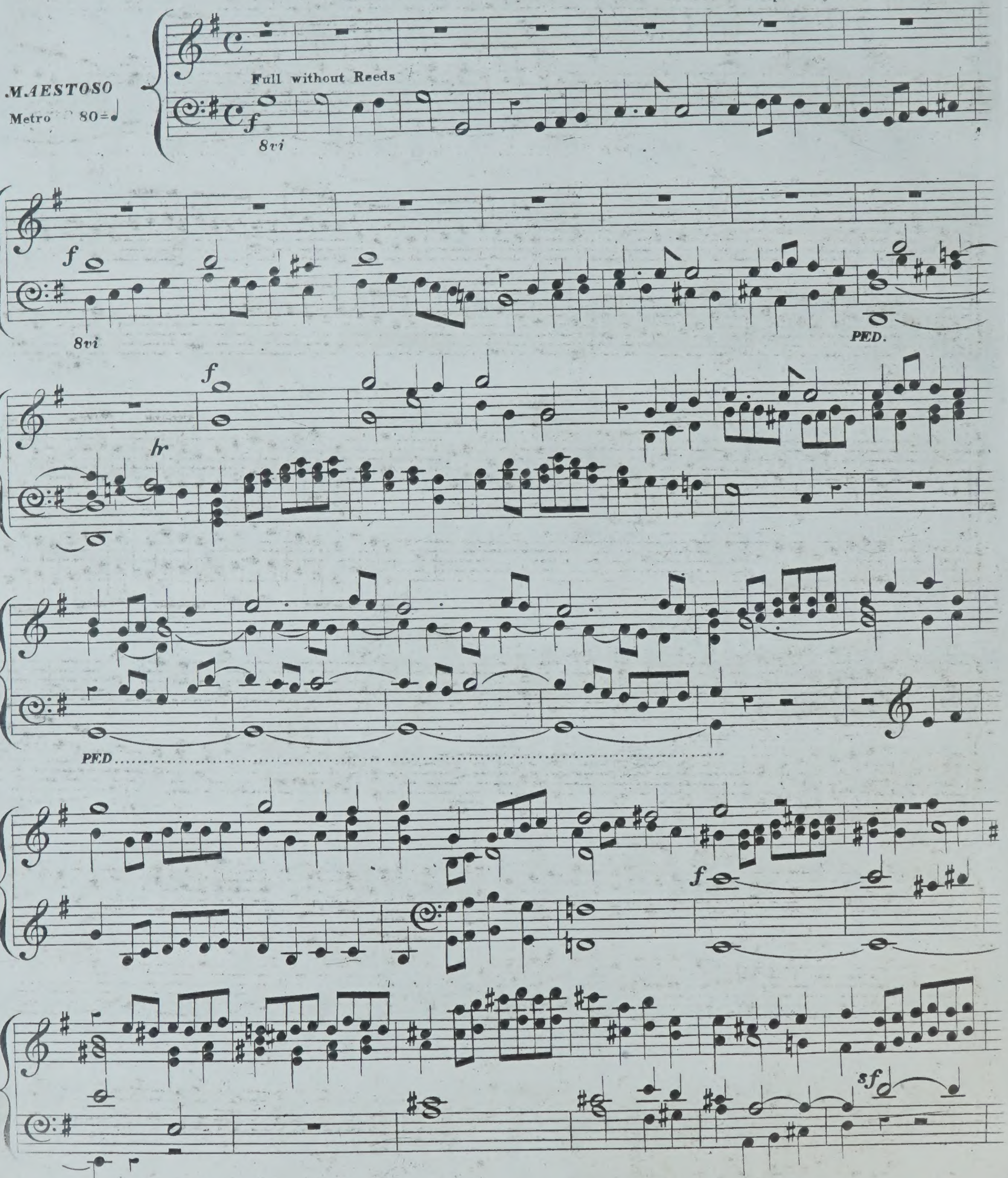

f
tr
Cres:
Ch. Stop. Diap. & Fl.
p
esp.
Sw. O. Diap only.
p
St. Diap.


6
7
Cremona
p
Cres:
Pedal Pipes
Princl. & Trumpet.
Cres:
3
f
without Trumpet
O. Diap.
only.
Stop
Diap.
Stop Diap.
or Dulc. Sw.
Fine
pp
Fine
without Pedal Pipes

CHORUS.

"ET VITAM VENTURI"

From a M.S. Mass.
Composed by F. W. HORNCASTLE.*



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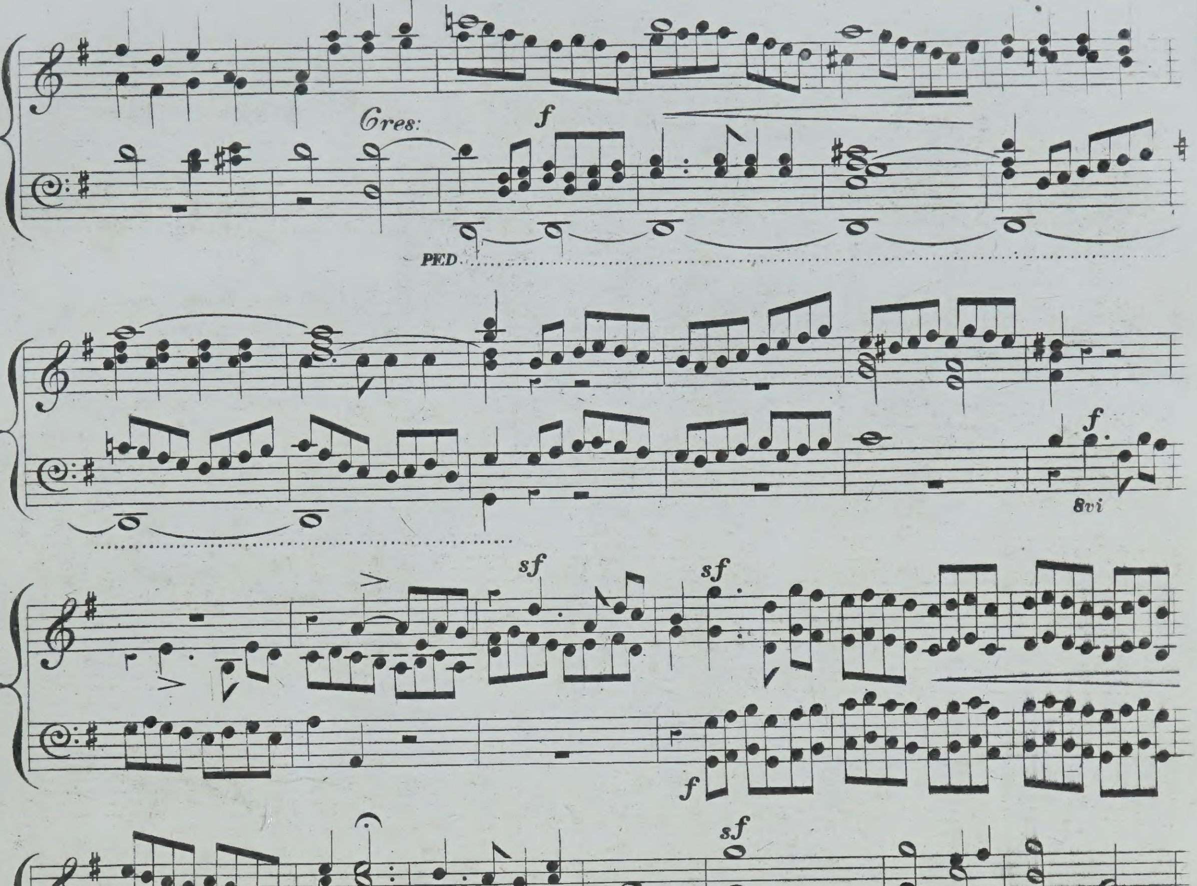
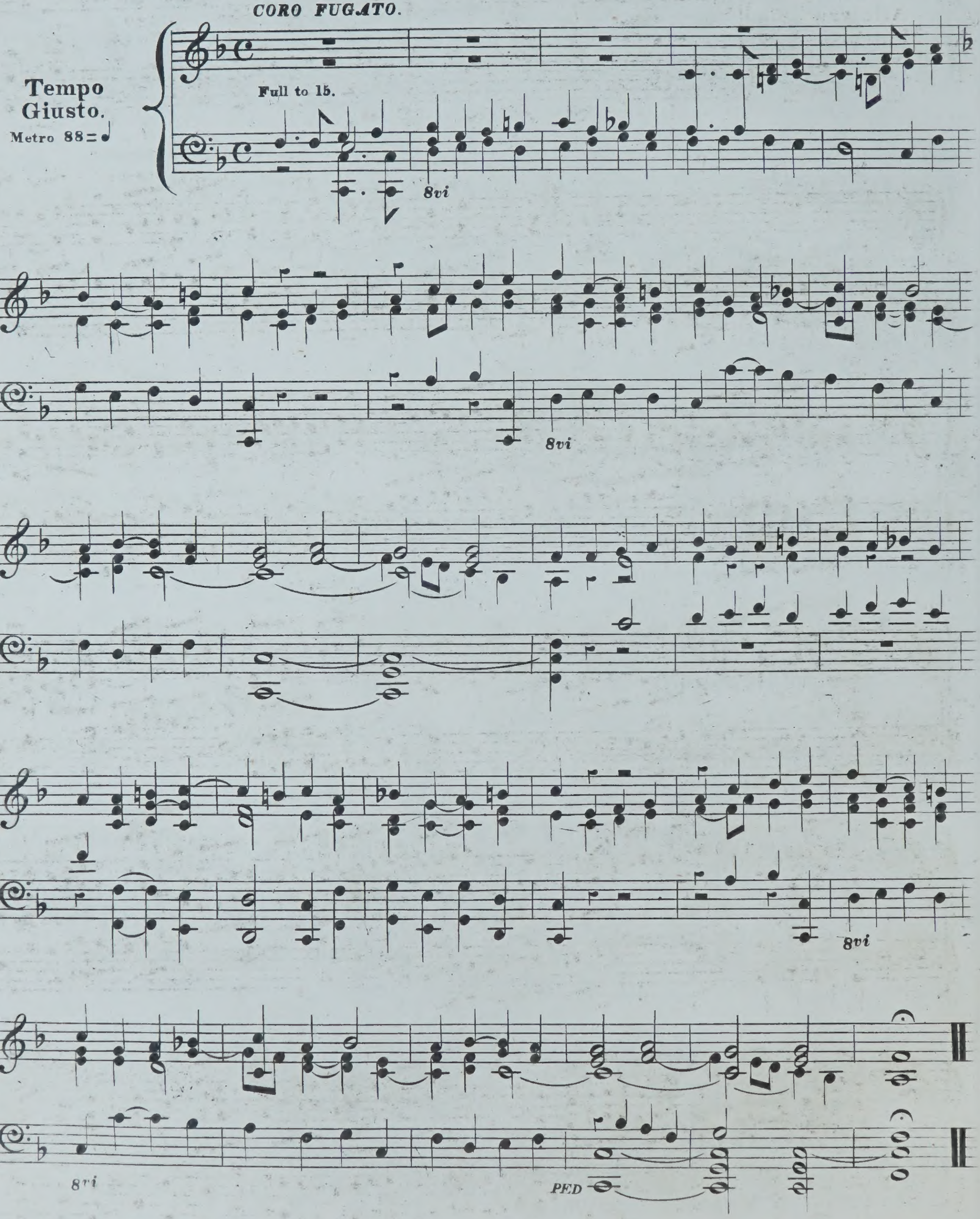
* **FREDERICK WILLIAM HORNCASTLE** was born in London, on the 30th of May, 1795. He entered the Chapel Royal in 1803, under Dr Ayrton & Stafford Smith, & subsequently became Organist of Stamford Hill Chapel, Berkeley Chapel, & of the Cathedral at Armagh, where he diligently studied the works of Sebastian Bach, Handel, Mozart &c. About 1823, he settled in London, at which time he received lessons on the Theory of Music, from Mr Horsley, & on his voice fixing as a Tenor, he had the advantage of Sir Geo. Smart's instruction in the Vocal art. The above movement, which Mr Horncastle has obligingly presented to the Editor of this work, is selected from a Mass composed for the Bavarian Chapel, & which was performed there a few years since. (1834.)


Cres:
f
PED.
f
8vi
sf
sf
f
sf
sf
PED.
ADAGIO
sf
sf
tr
Fine

X

KYRIE.

From a Manuscript Mass by LOTTI,
Arrd from the Full Score
by V. NOVELLO.


CORO FUGATO.
Tempo Giusto.
Metro 88 = ♩
Full to 15.
8vi
8vi
8vi
8vi
PED

INTRODUCTION.

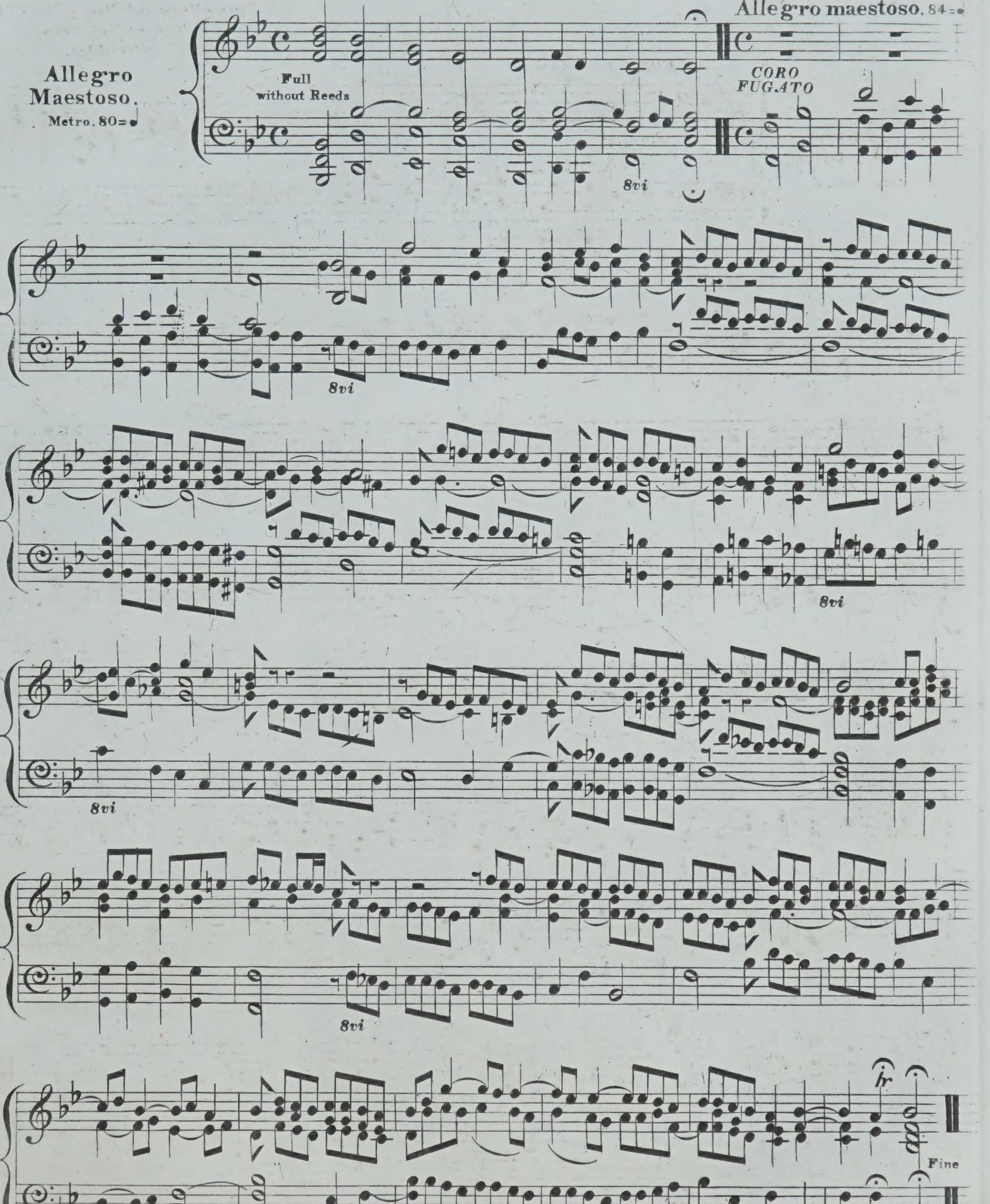
Allegro Maestoso.

From a M.S. Mass by LOTTI

CHORUS "Et vitam"

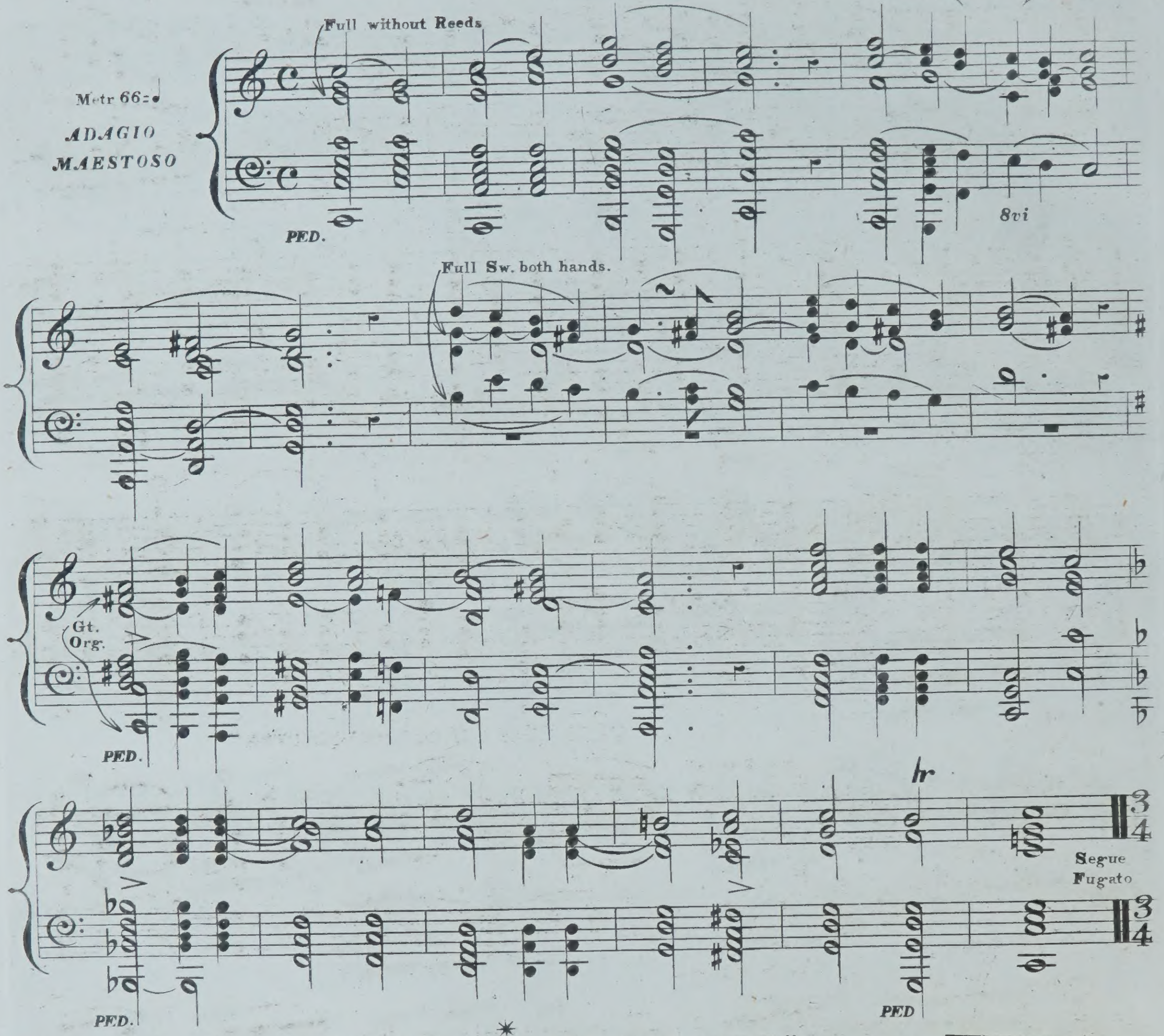
Allegro maestoso. 84=♩

Allegro Maestoso. Metro. 80=♩

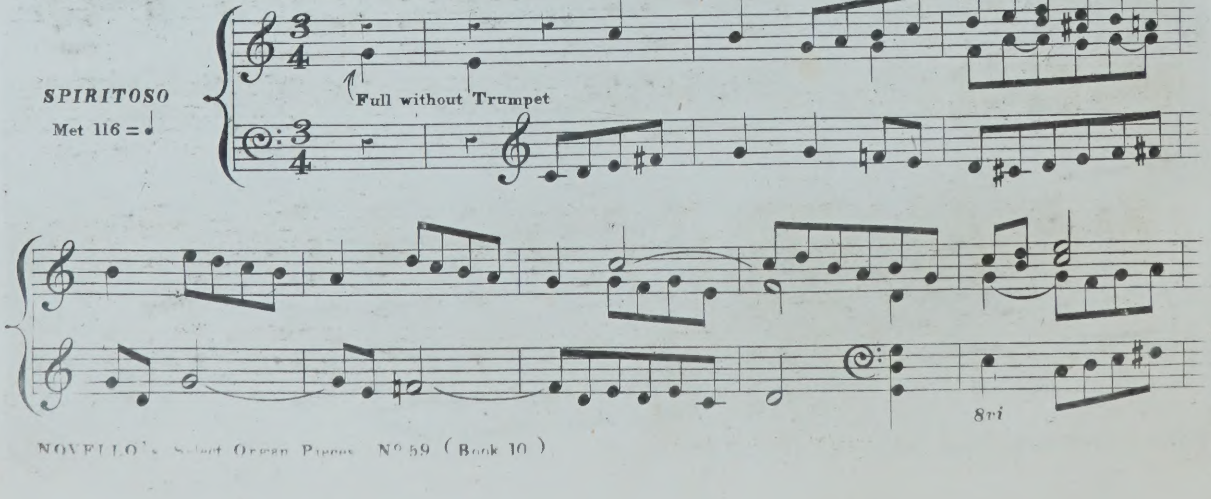

Full
without Reeds
CORO
FUGATO
8vi
8vi
8vi
8vi
8vi
Fine

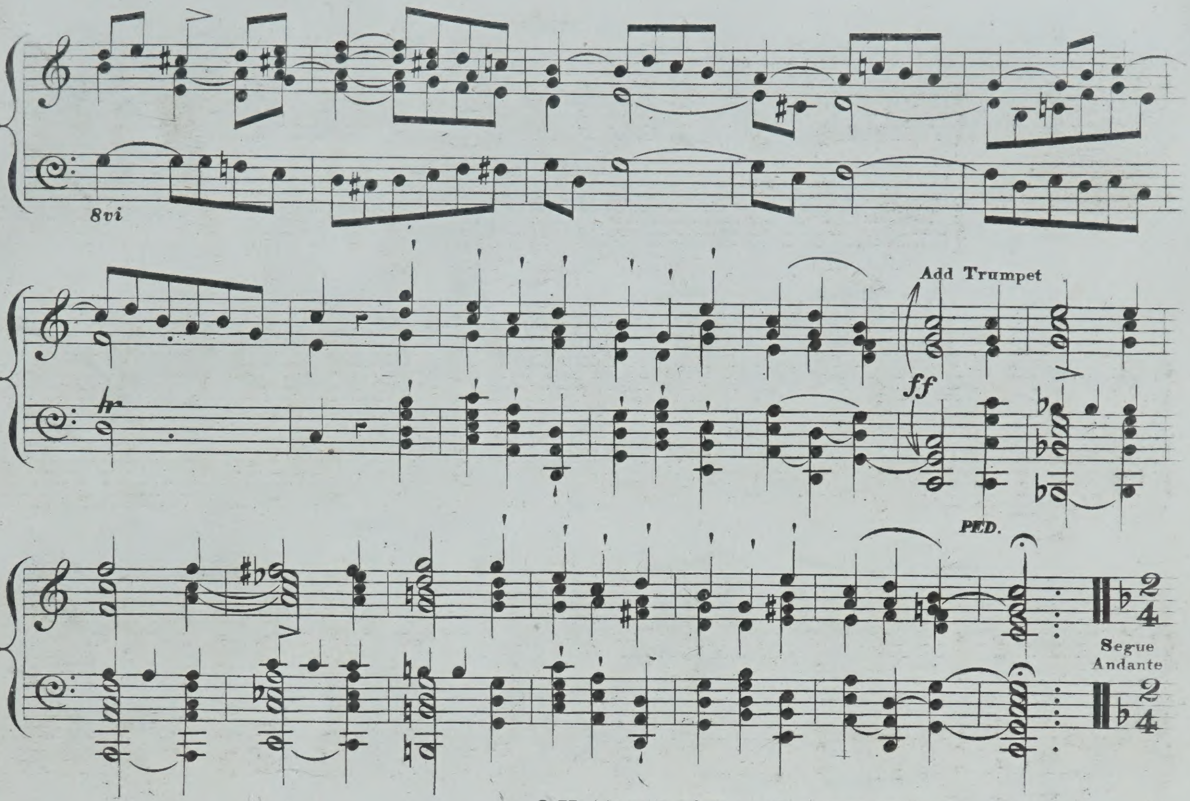
SANCTUS.

Composed by V. NOVELLO.
From the Mass in C. Nº 1.

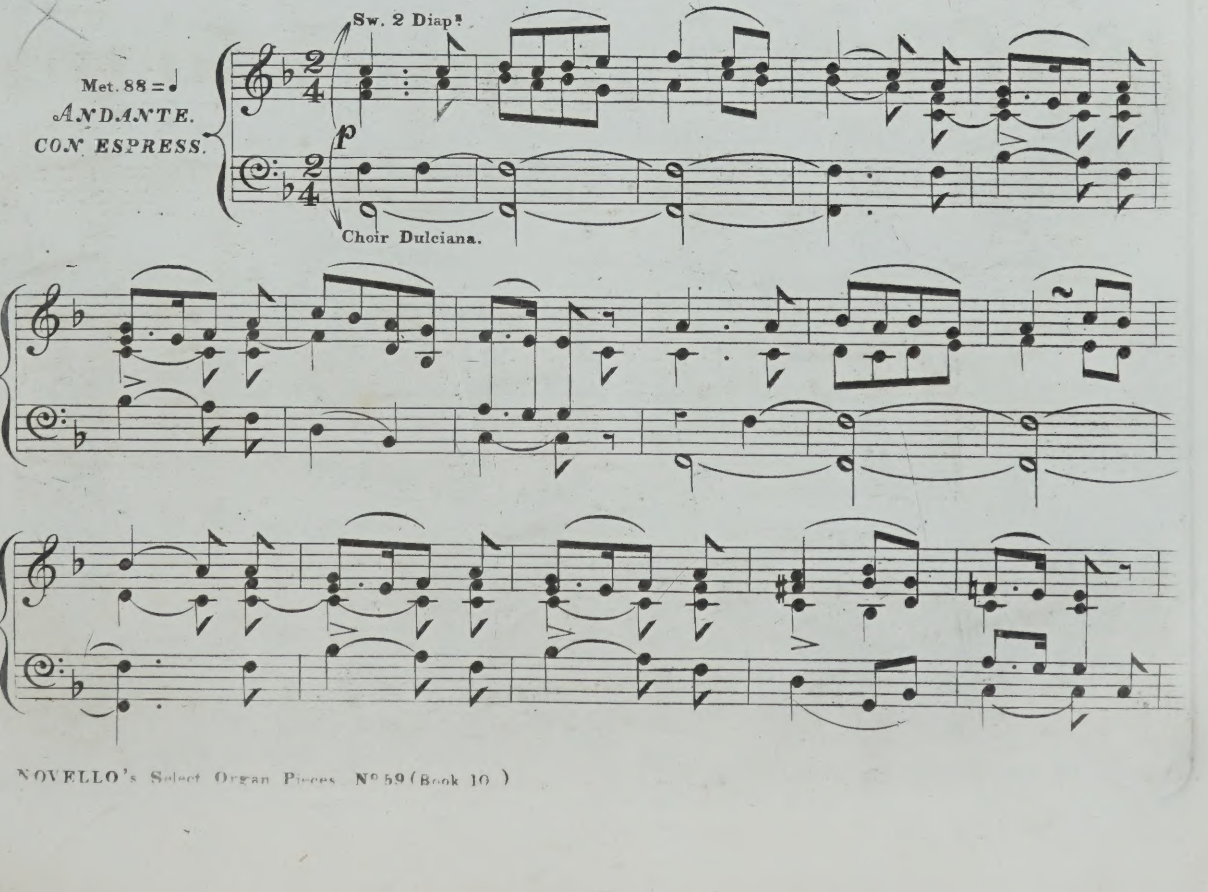

Metr 66 = ♩
ADAGIO MAESTOSO
Full without Reeds
PED.
8vi
Full Sw. both hands.
Gt. Org.
PED.
PED.
PED
tr
Segue Fugato

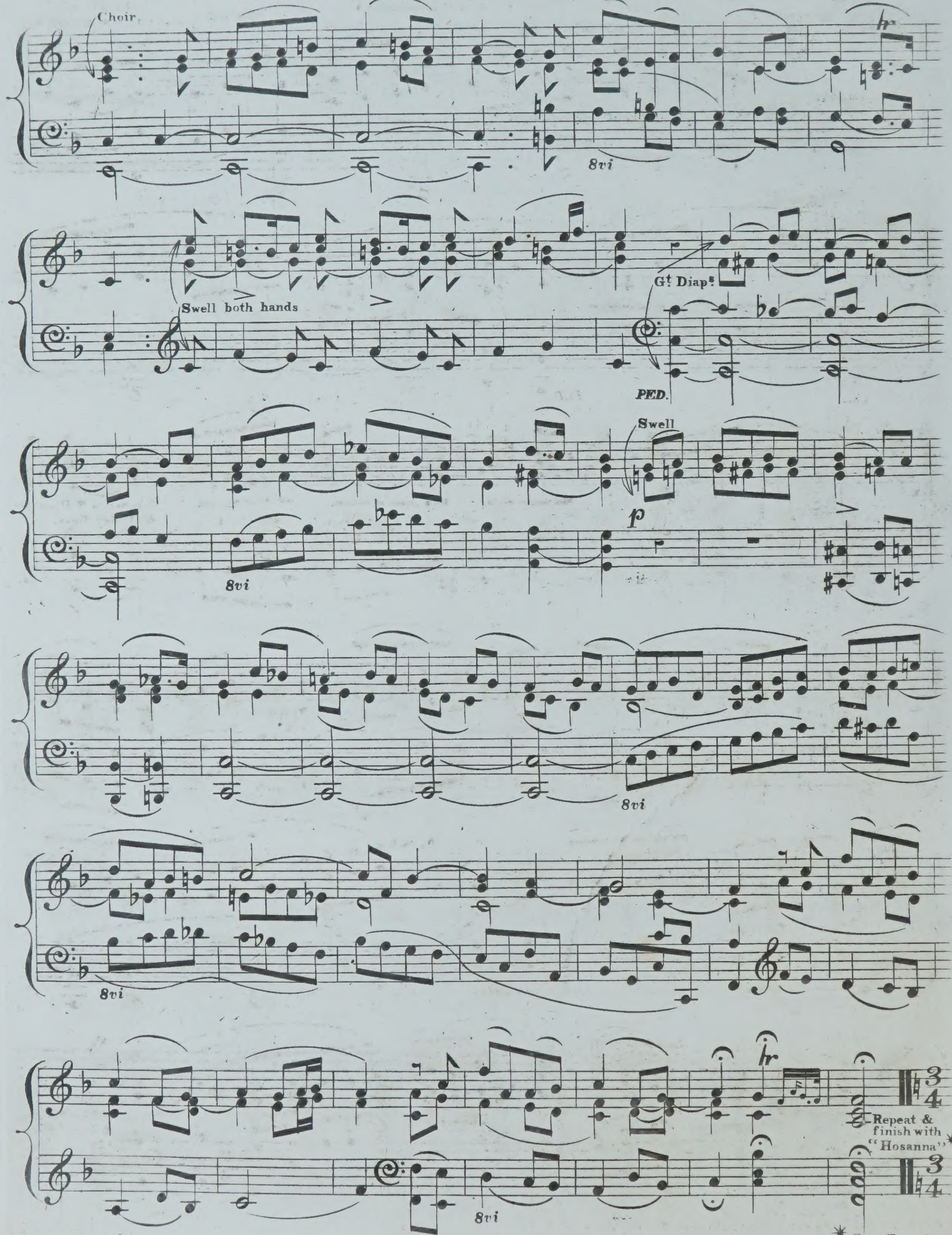
FUGATO "HOSANNA IN EXCELSIS"


SPIRITOSO
Met 116 = ♩
Full without Trumpet
8vi


8vi
Add Trumpet
ff
PED.
Segue
Andante

QUARTETTO. "BENEDICTUS"


Met. 88 = ♩
ANDANTE.
CON ESPRESS.
Sw. 2 Diap^s.
p
Choir Dulciana.

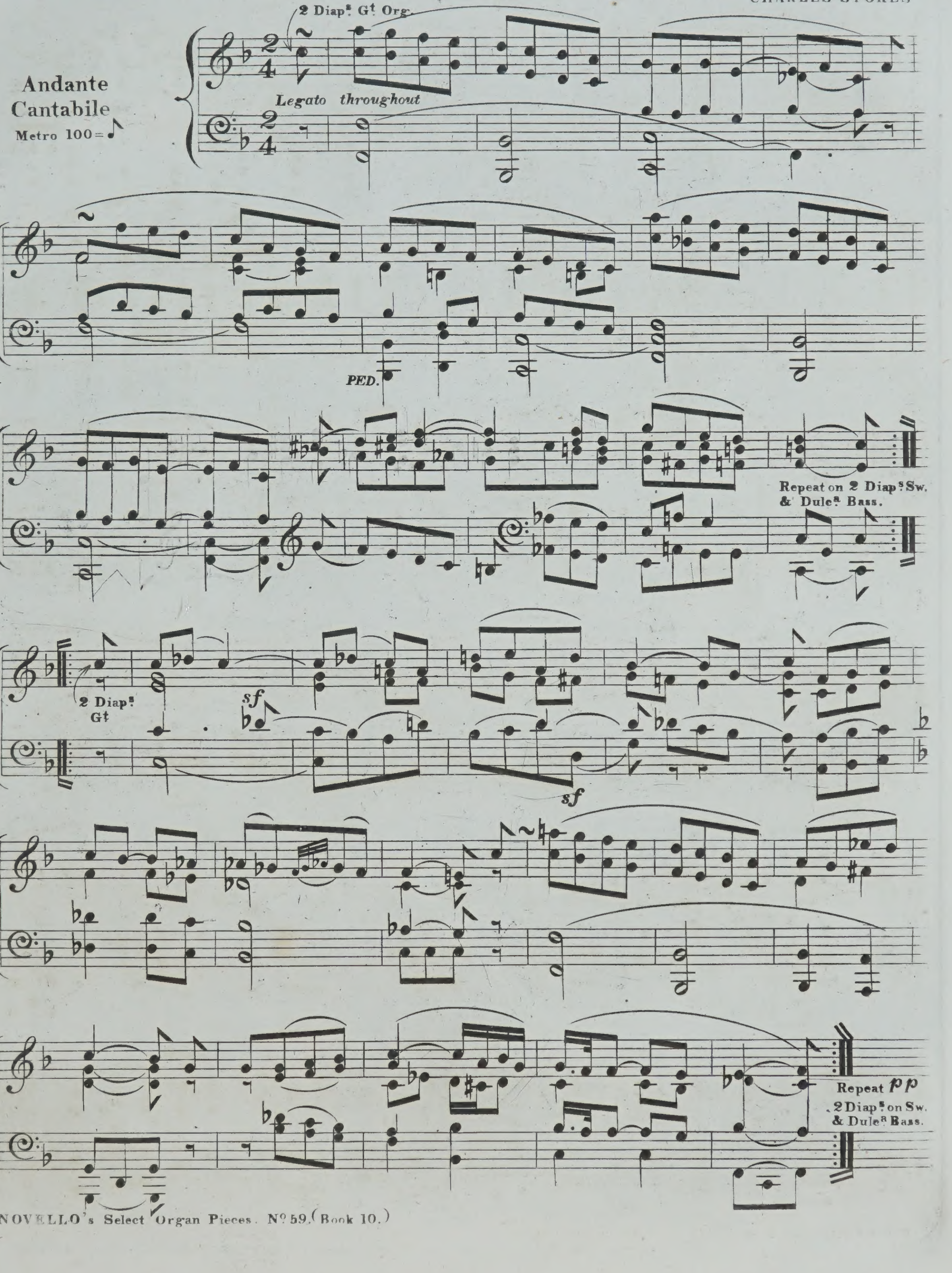

Choir.
8vi
Swell both hands
Gt Diap.s
PED.
8vi
Swell
p
8vi
8vi
8vi
tr
Repeat & finish with "Hosanna"*

* See Fugato Page 6

AN AIR IN THE LEGATO STYLE,

FOR THE ORGAN.

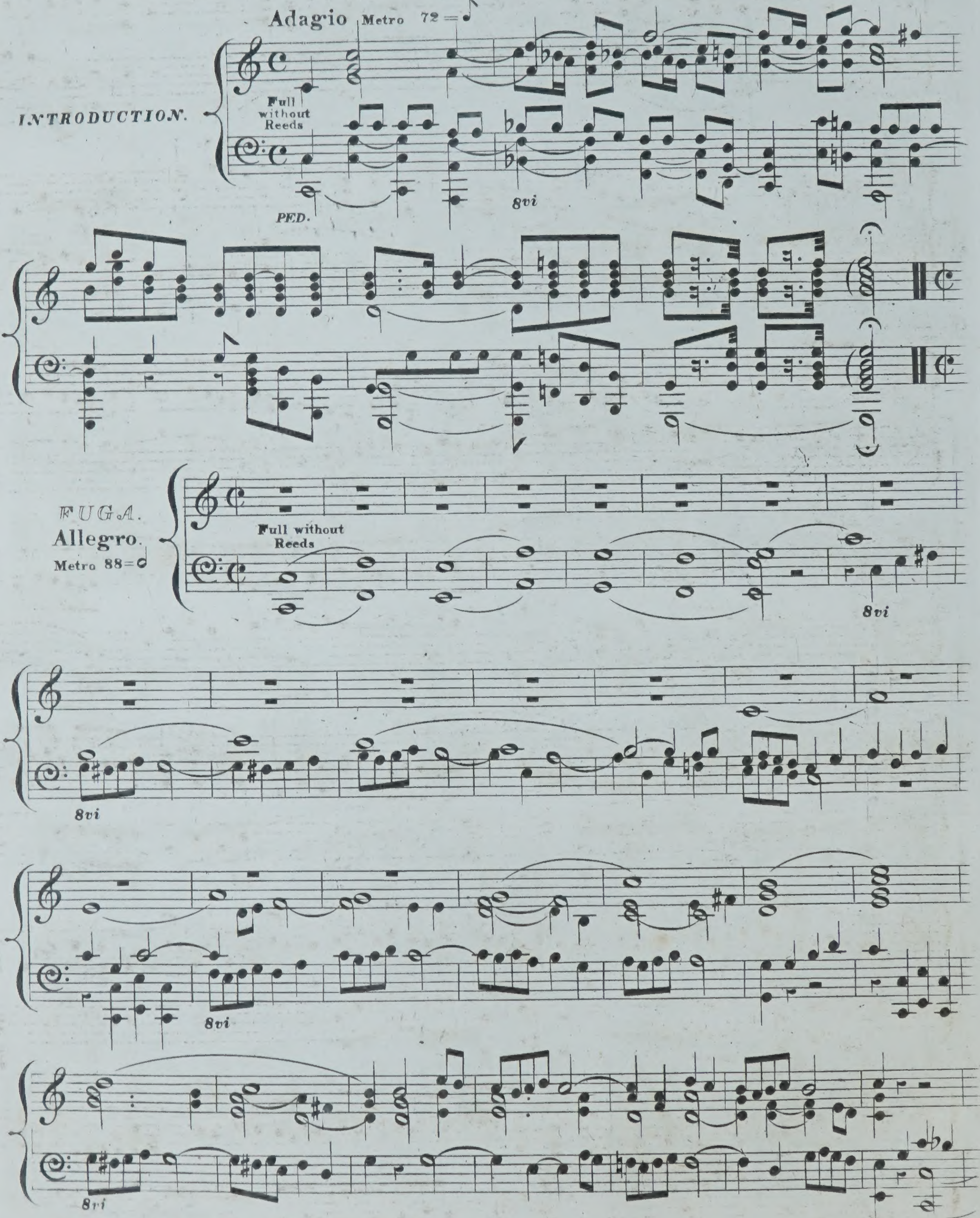
Composed by
CHARLES STOKES

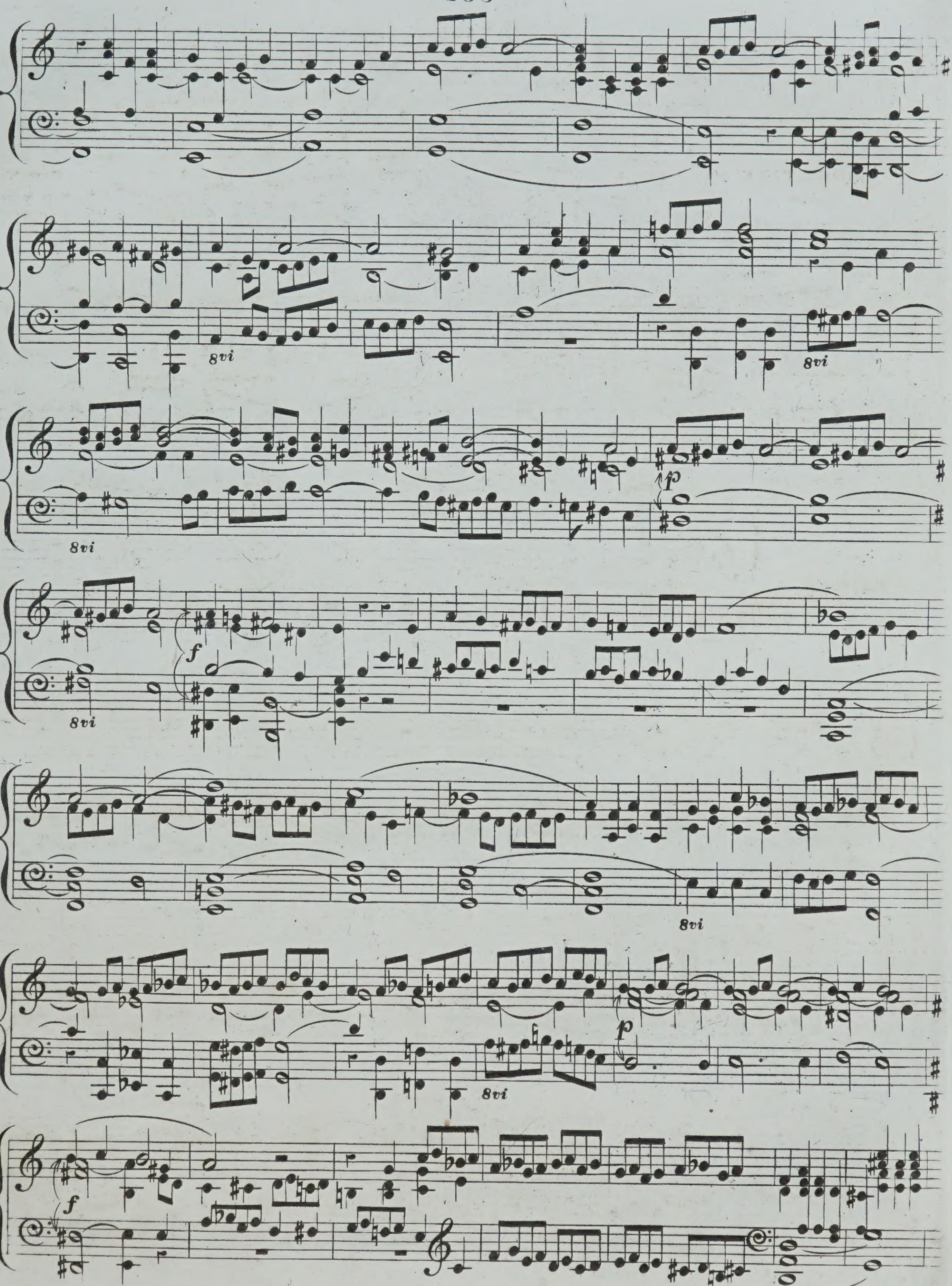

2 Diap.s Gt. Org.
Andante
Cantabile
Metro 100 = ♪
Legato throughout
PED.
Repeat on 2 Diap.s Sw.
& Dulc.a Bass.
2 Diap.s
Gt
sf
sf
Repeat pp
2 Diap.s on Sw.
& Dulc.a Bass.

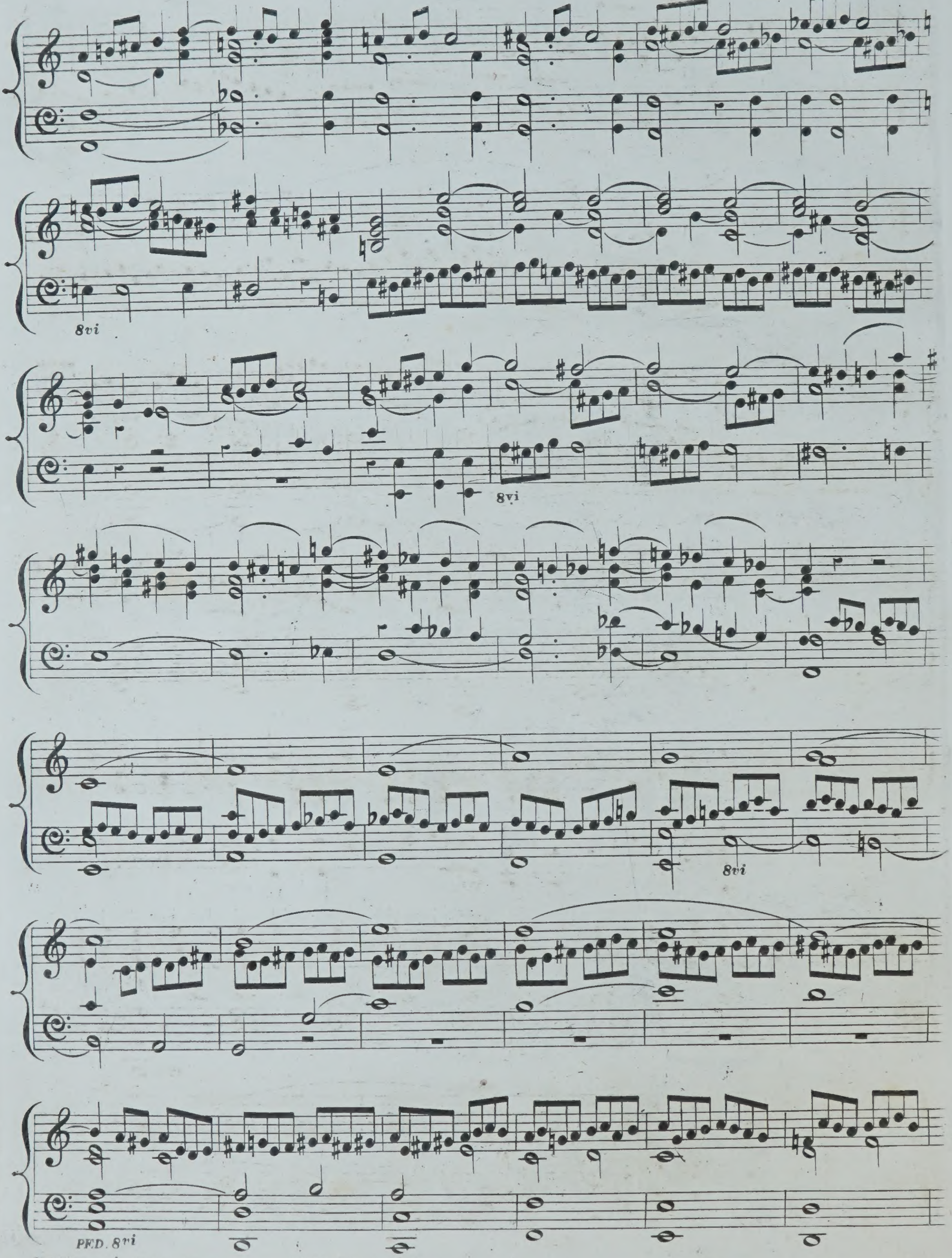
CHI IN DIO SOL SPERA.

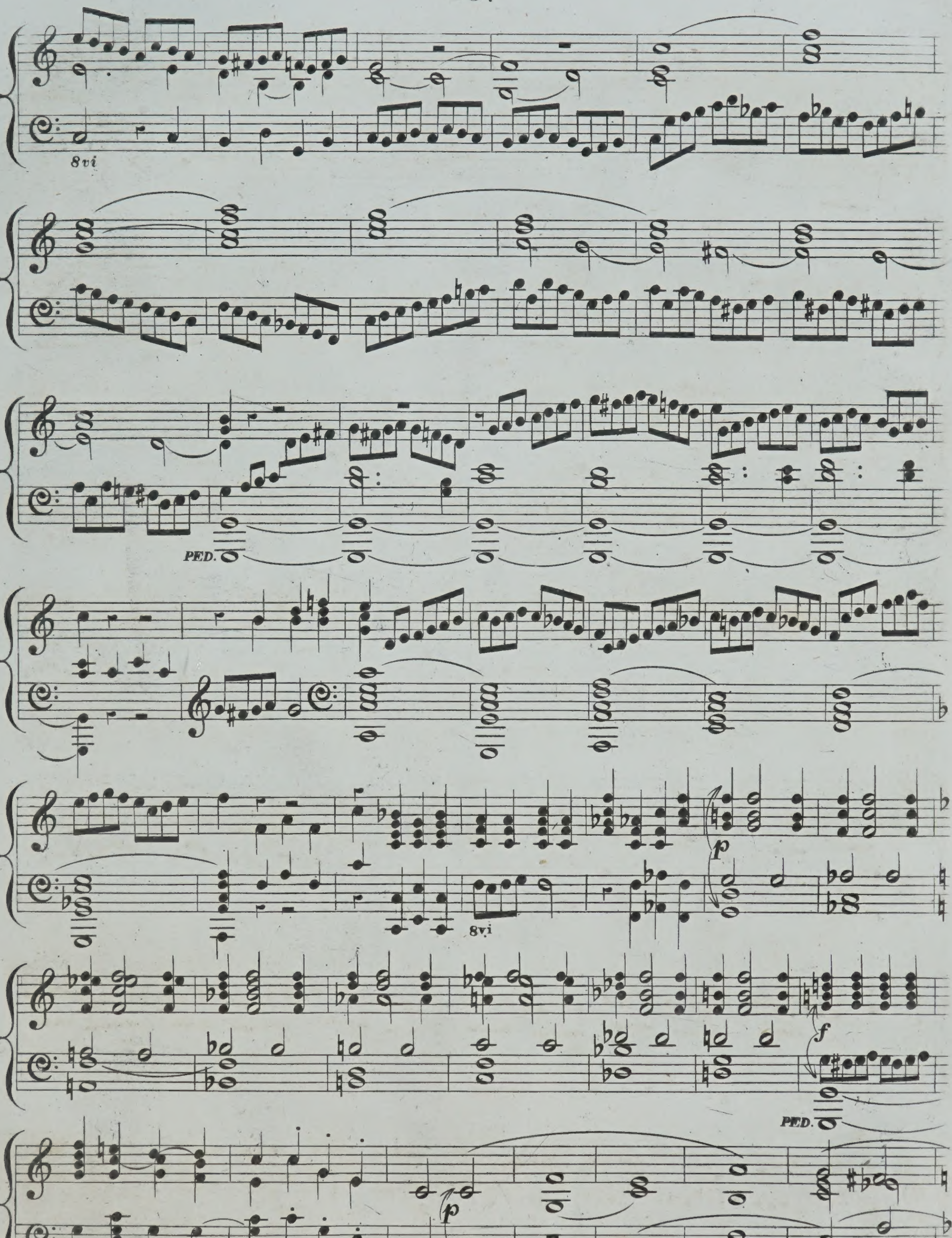
CHORUS & FUGUE.

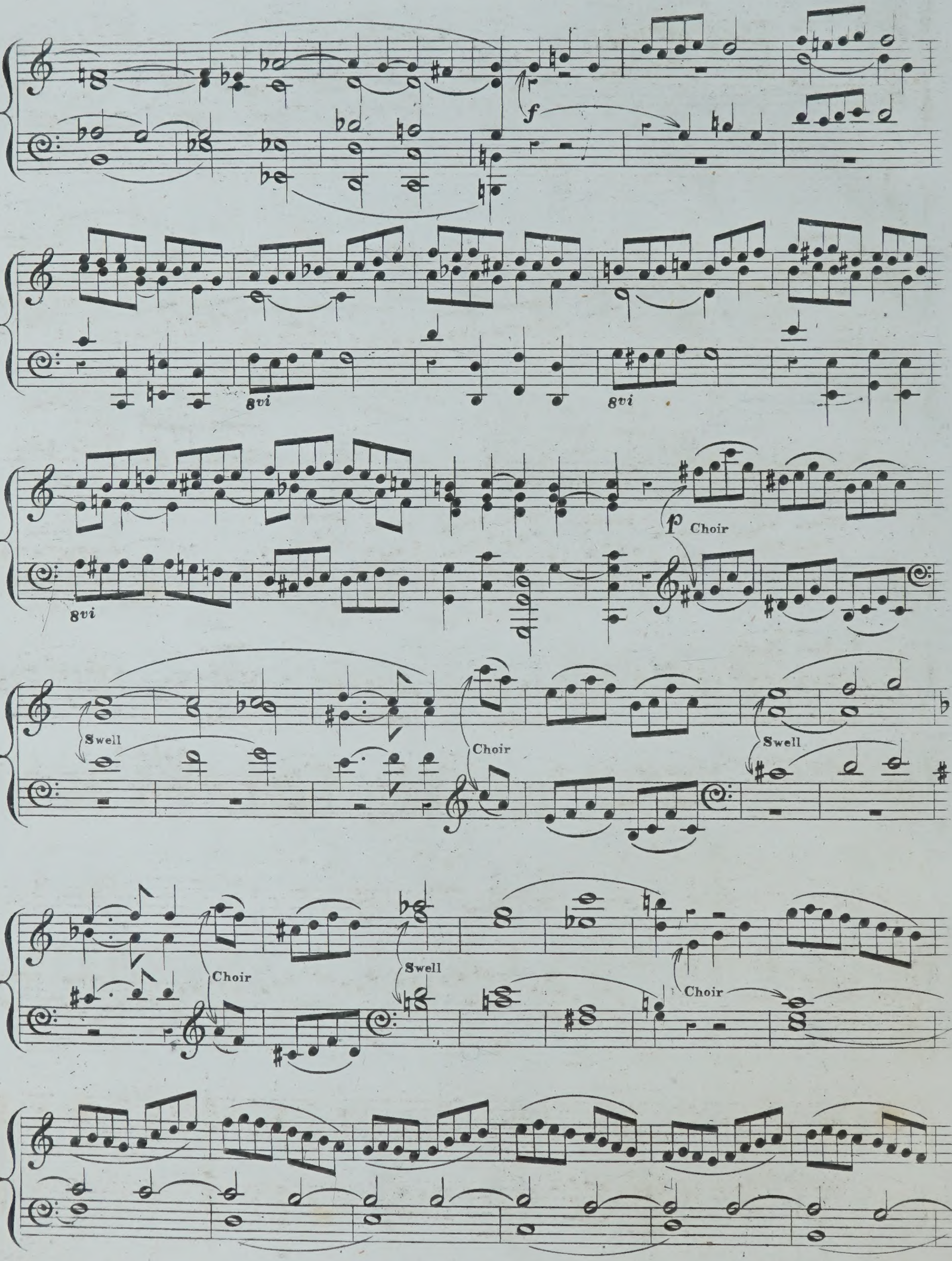
From Mozart's "Davidde Penitente"
Arrd from the Full Score
by V. NOVELLO.

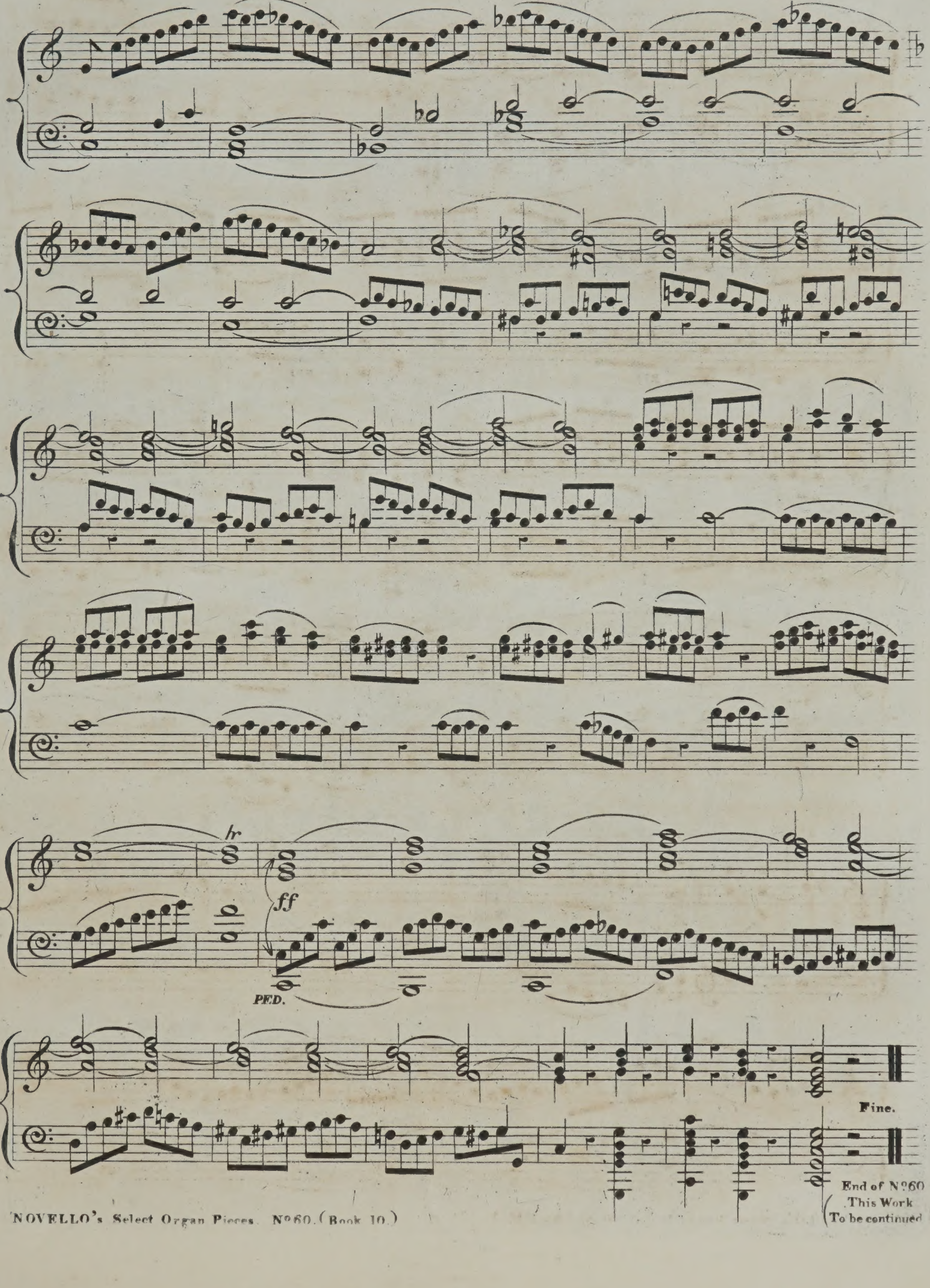

Adagio Metro 72 = ♪
INTRODUCTION.
Full without Reeds
PED.
8vi
FUGA.
Allegro.
Metro 88 = 𝅗𝅥
Full without Reeds
8vi
8vi
8vi
8vi


8vi
8vi
8vi
p
f
8vi
8vi
p
8vi
f


8vi
8vi
8vi
PED. 8vi


8vi
PED.
p
8vi
f
PED.
p

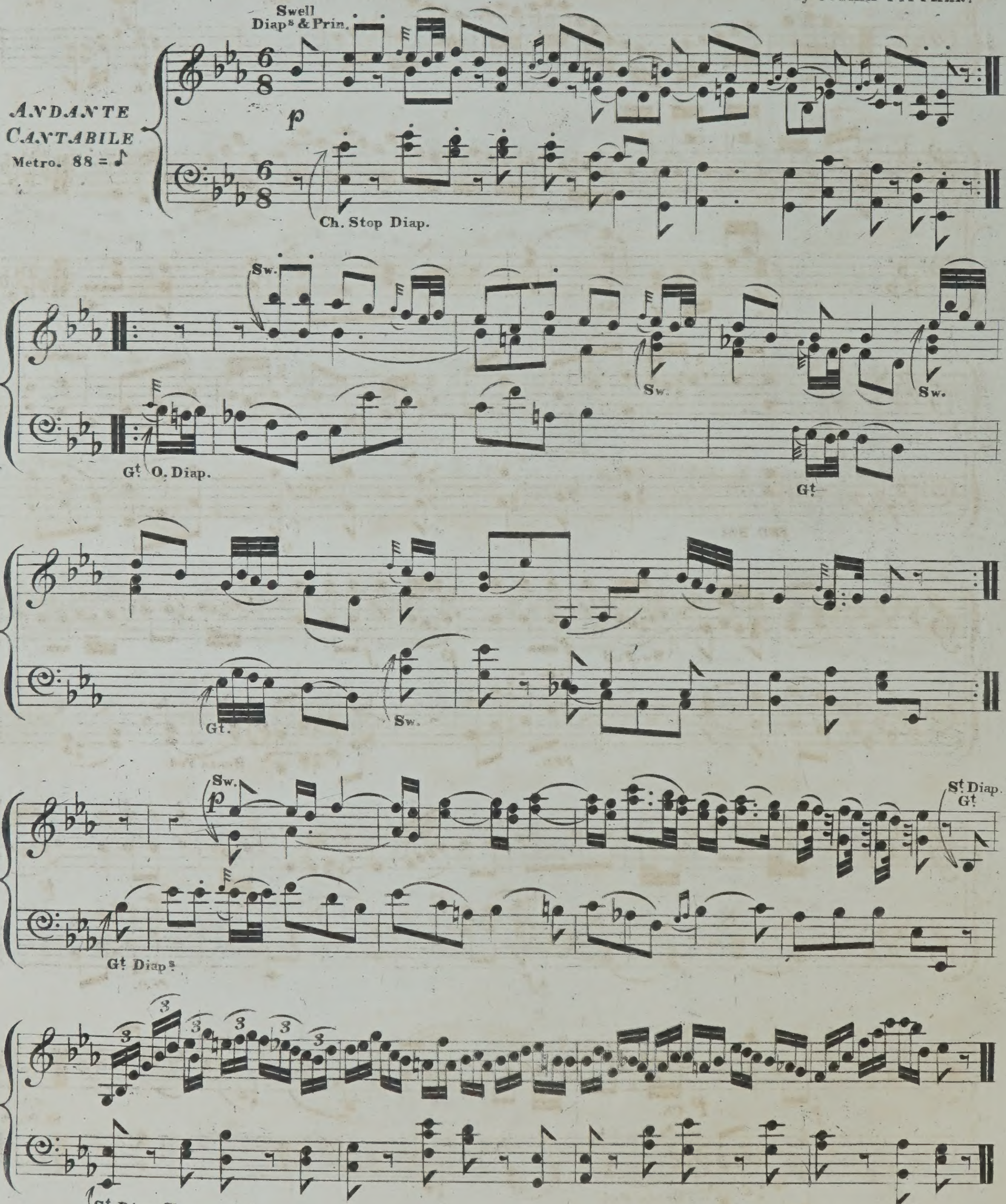

f
8vi
8vi
8vi
p Choir
Swell
Choir
Swell
Choir
Swell
Choir

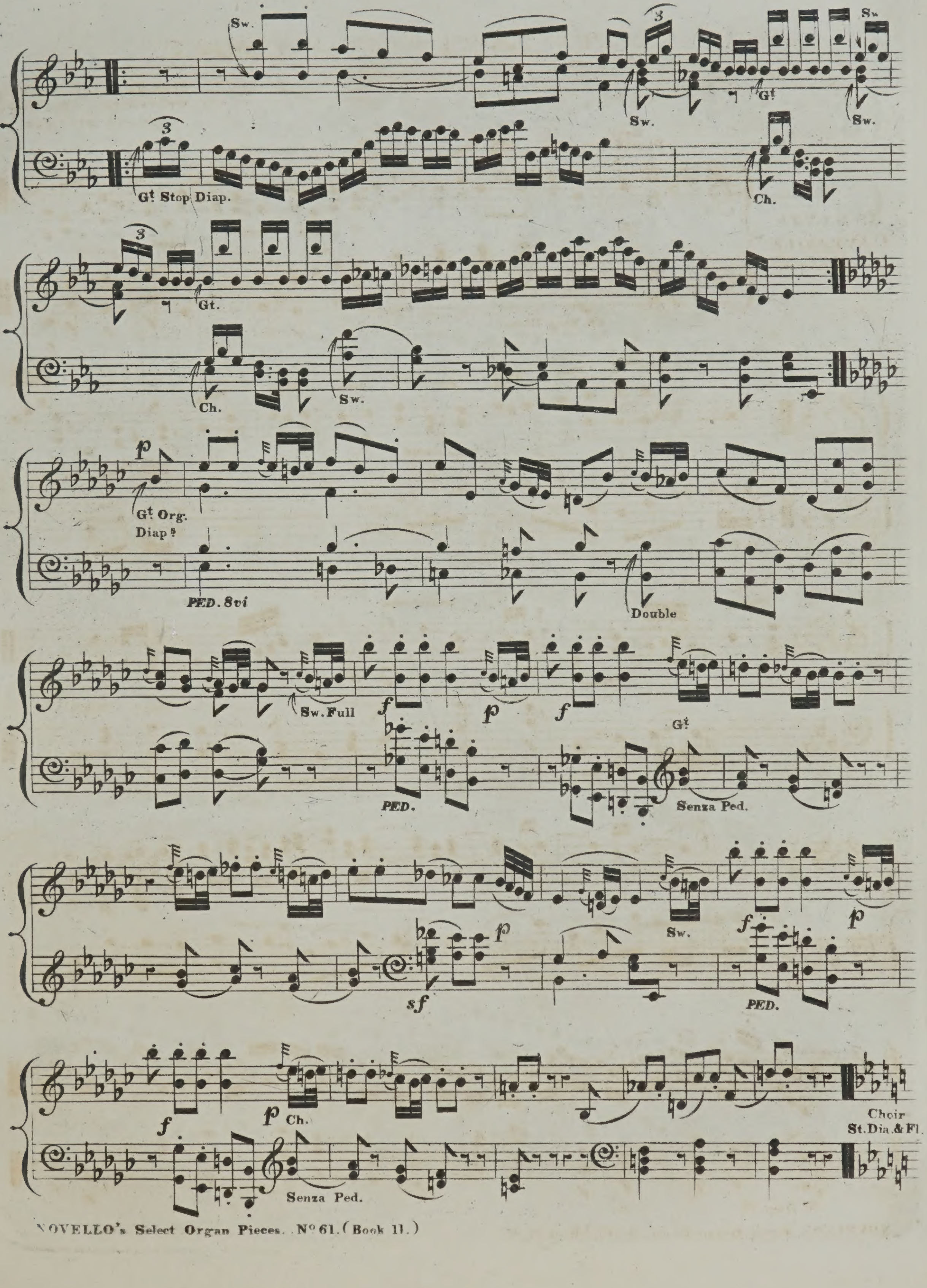

hr
ff
PED.
Fine.

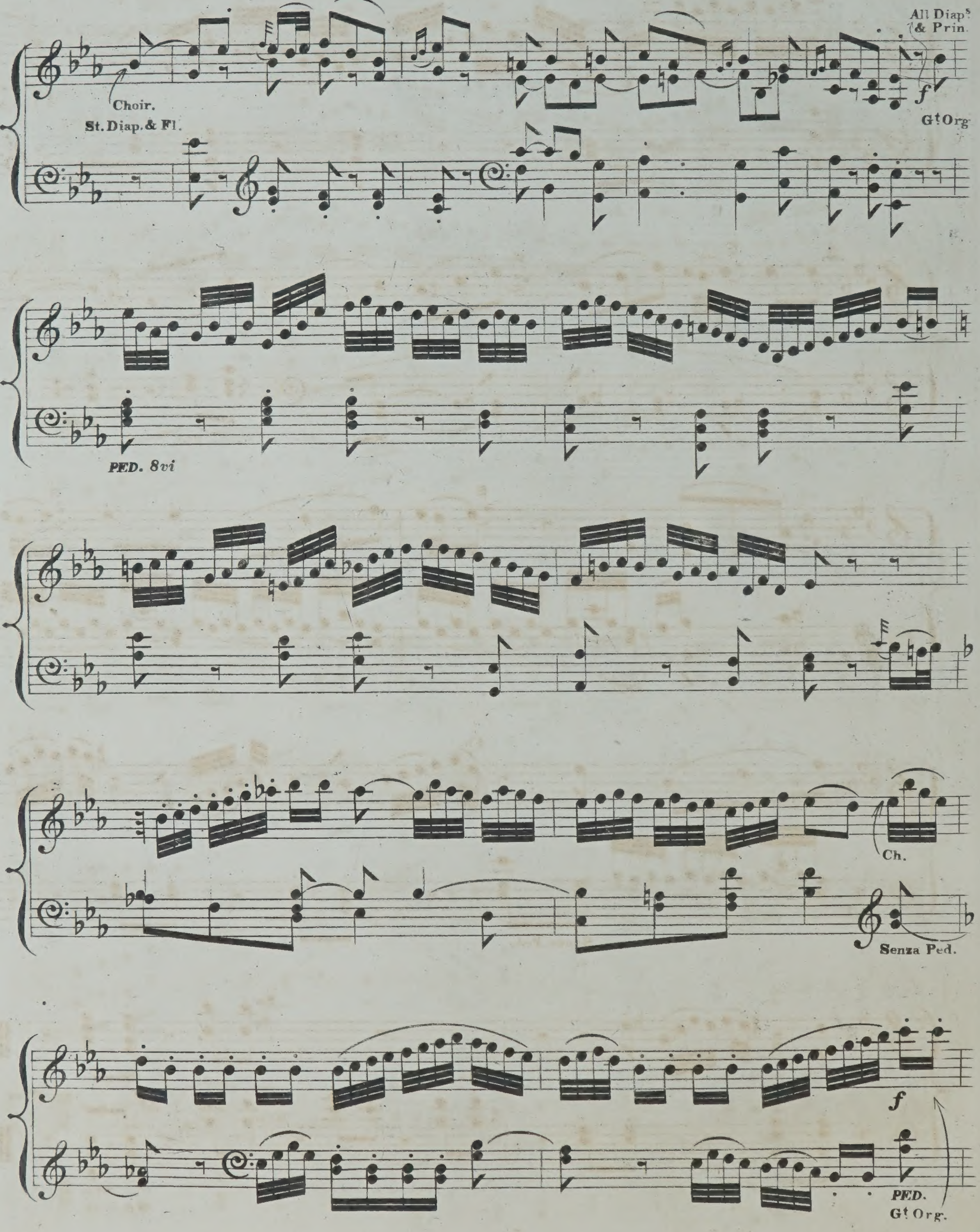
End of Nº60
This Work
To be continued

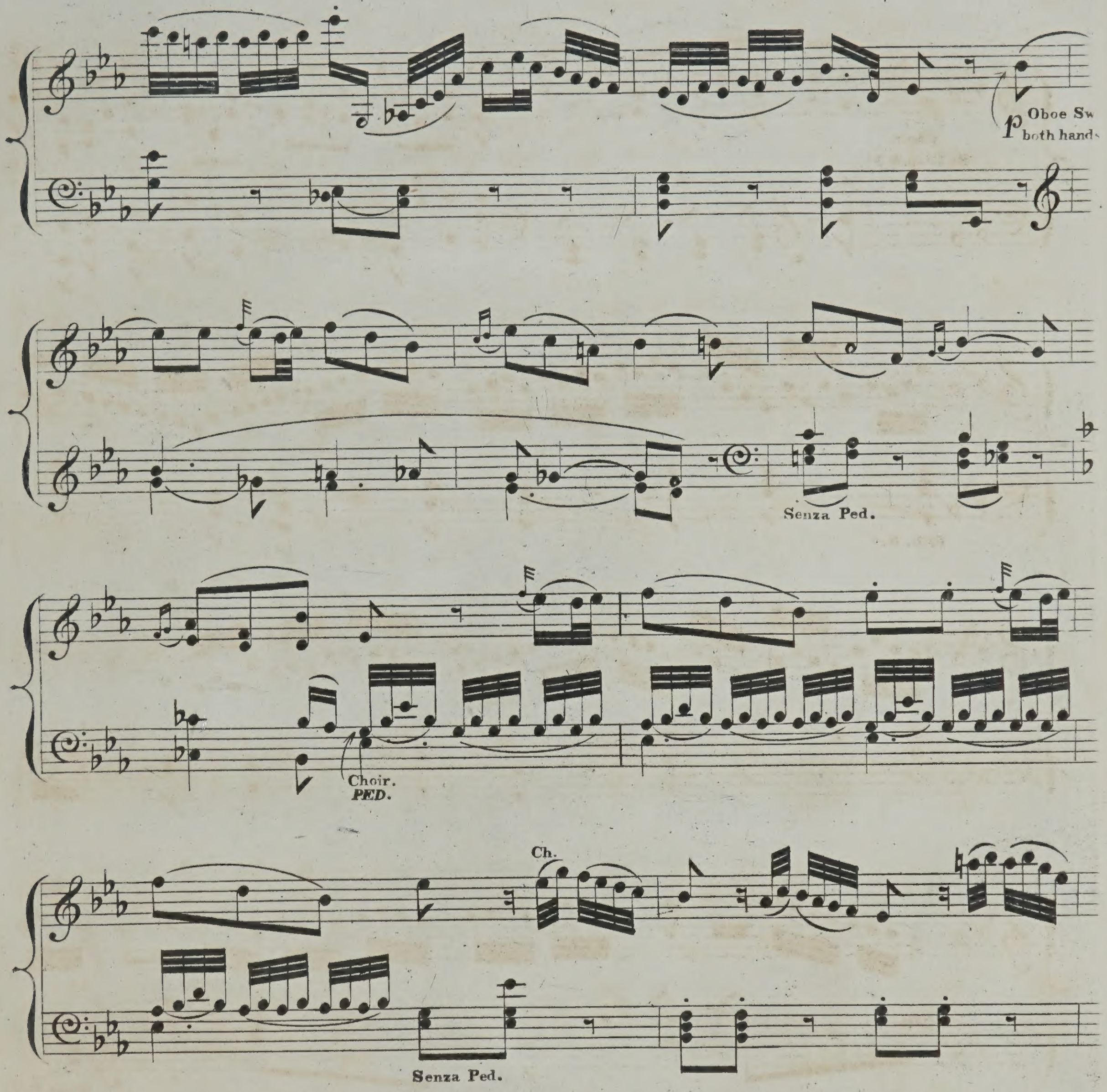
CONCERTANTE SLOW MOVEMENT.

From Haydn's 5th Sinfonia,
Arrd expressly for this Work,
by **JOSIAH PITTMAN.**


Swell
Diaps & Prin.
ANDANTE
CANTABILE
Metro. 88 = ♪
p
Ch. Stop Diap.
Sw.
Gt O. Diap.
Sw.
Sw.
Gt
Gt.
Sw.
Sw.
p
Gt Diaps
St Diap.
Gt
3
St Diap. Ch.


Sw.
3
Sw.
Gt
Sw.
Sw
3
Gt Stop Diap.
Ch.
3
Gt.
Ch.
Sw.
p
Gt Org. Diaps
PED. 8vi
Double
Sw. Full
f
p
f
Gt
PED.
Senza Ped.
p
sf
Sw.
f
p
PED.
f
p Ch.
Senza Ped.
Choir St. Dia. & Fl.

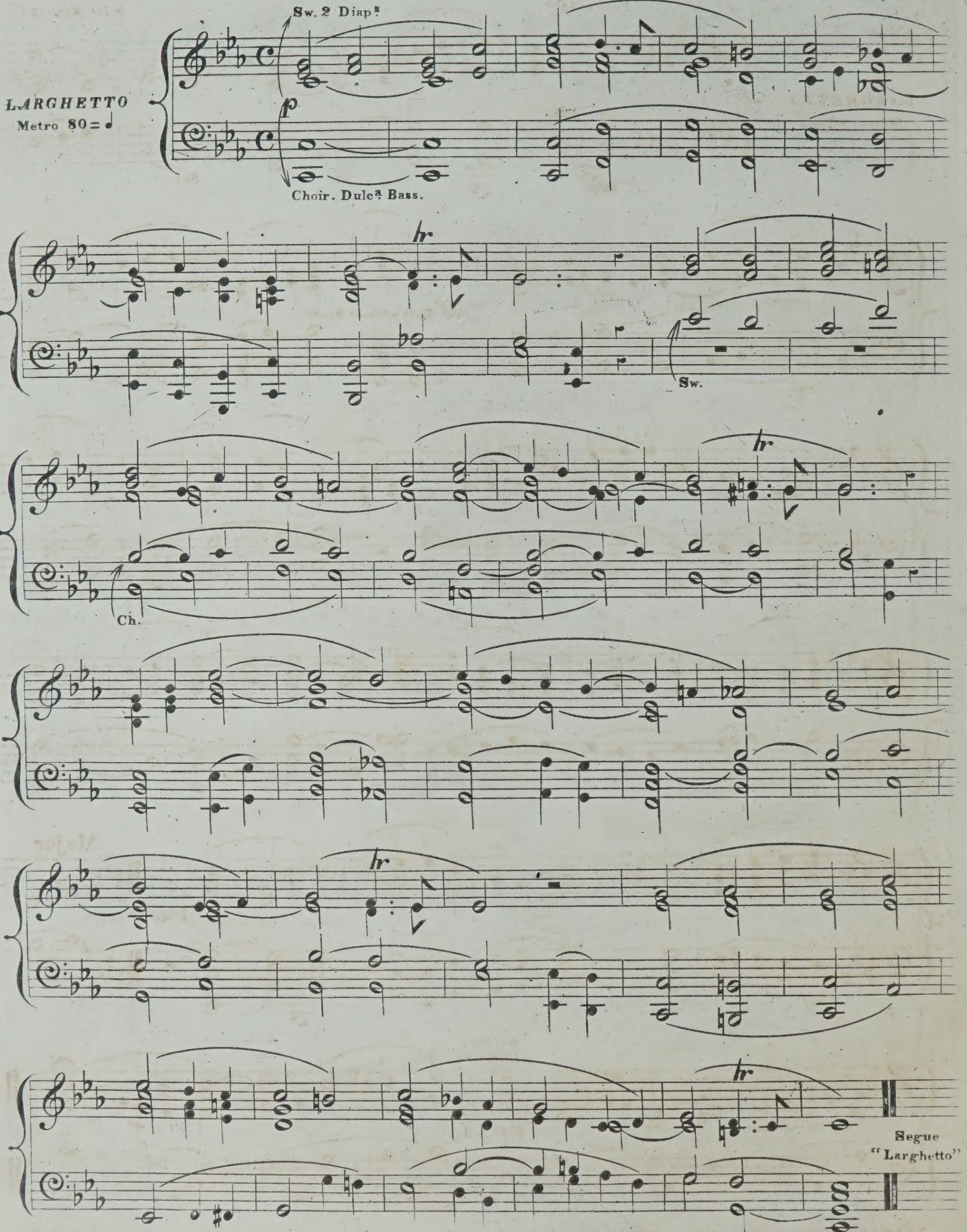

Choir.
St. Diap. & Fl.
All Diaps & Prin.
f
Gt Org.
PED. 8vi
Ch.
Senza Ped.
f
PED.
Gt Org.


p Oboe Sw
both hands
Senza Ped.
Choir.
PED.
Senza Ped.
Ch.
Sw.
p Sw. Horn.
ff
Fine.
Full Sw.
PED. doub.

TANTUM ERGO. 414

SOLO SOPRANO.

From Novello's
First Mass, in C.

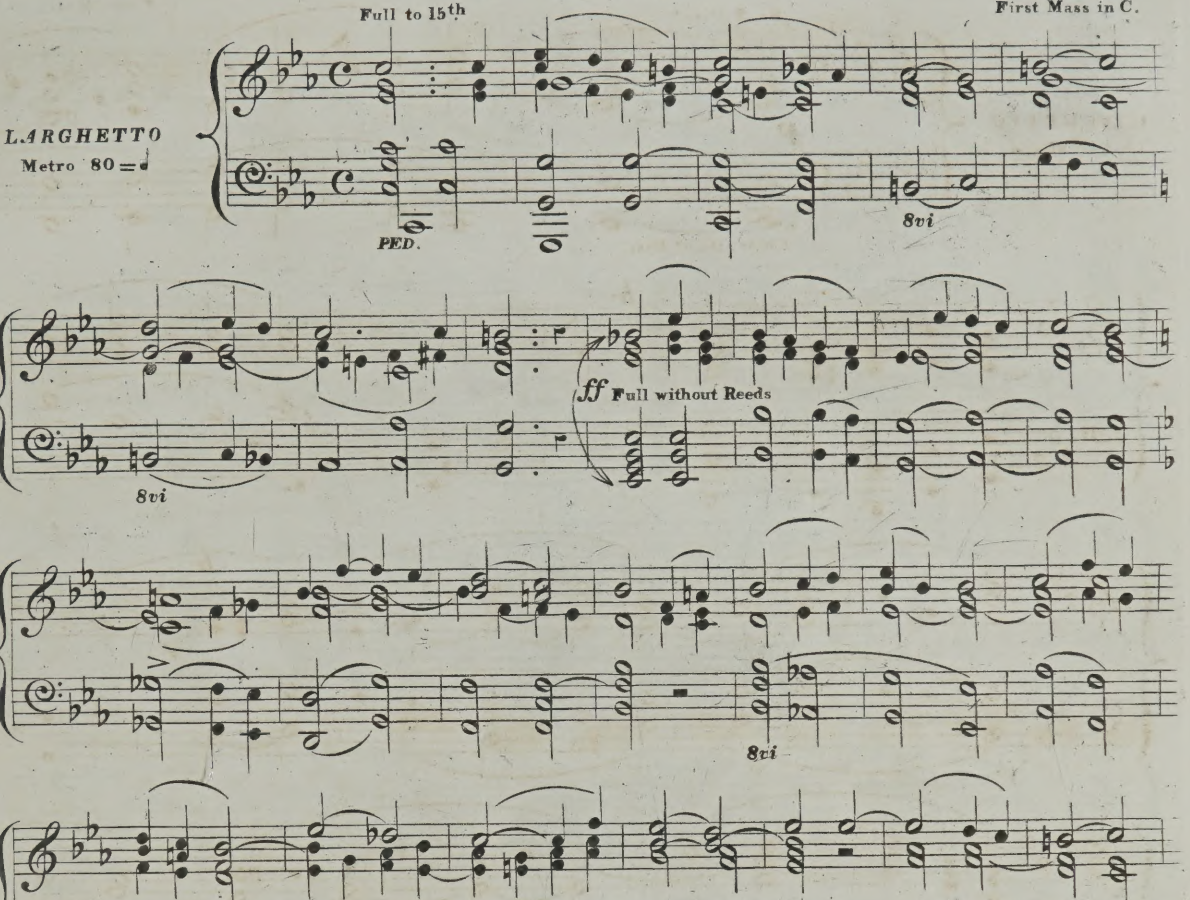


LARGHETTO
Metro 80 = ♩
Sw. 2 Diaps
p
Choir. Dulca Bass.
tr
Sw.
Ch.
Segue
"Larghetto"

415

GENITORI.

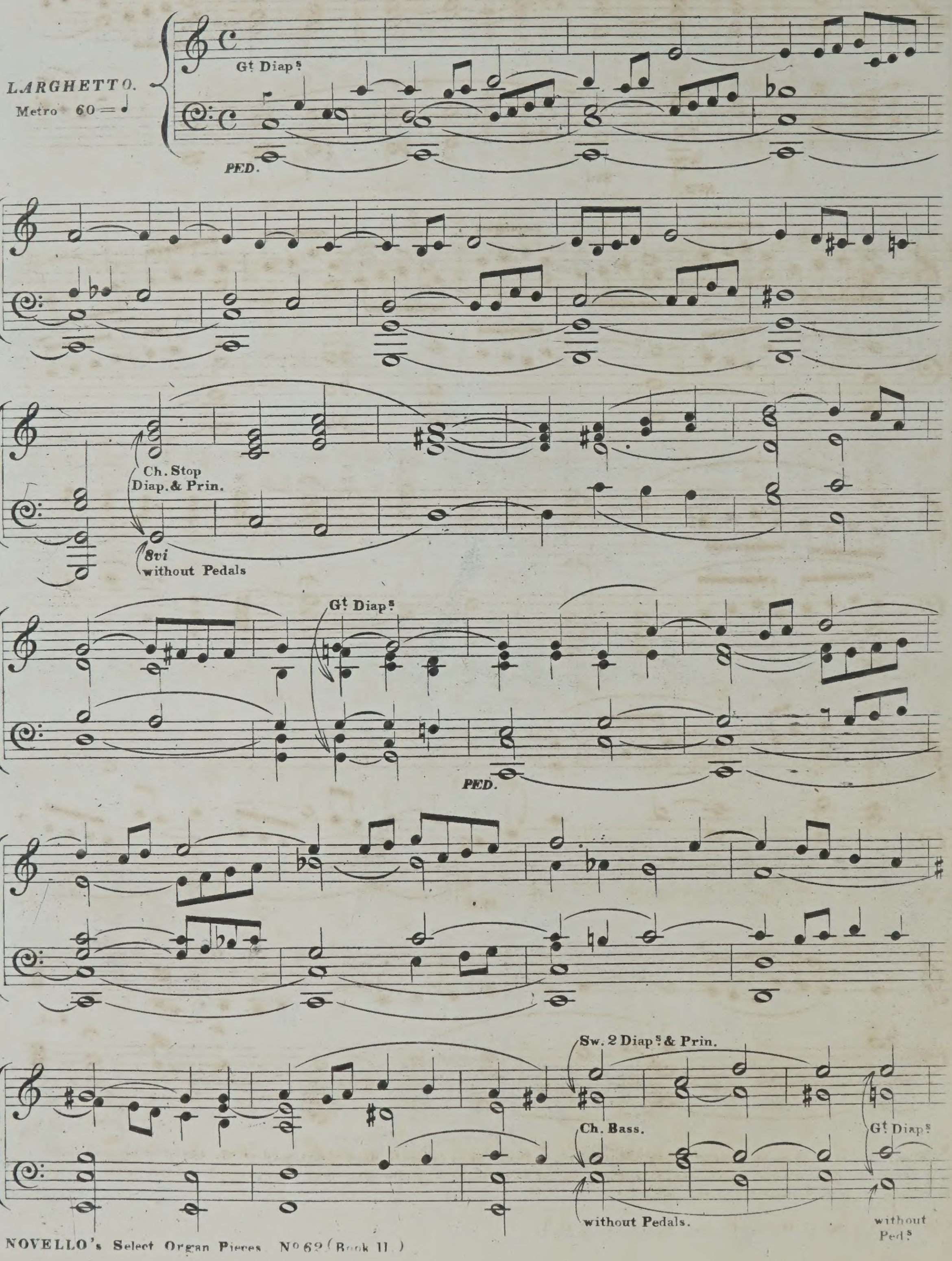
From Novello's
First Mass in C.

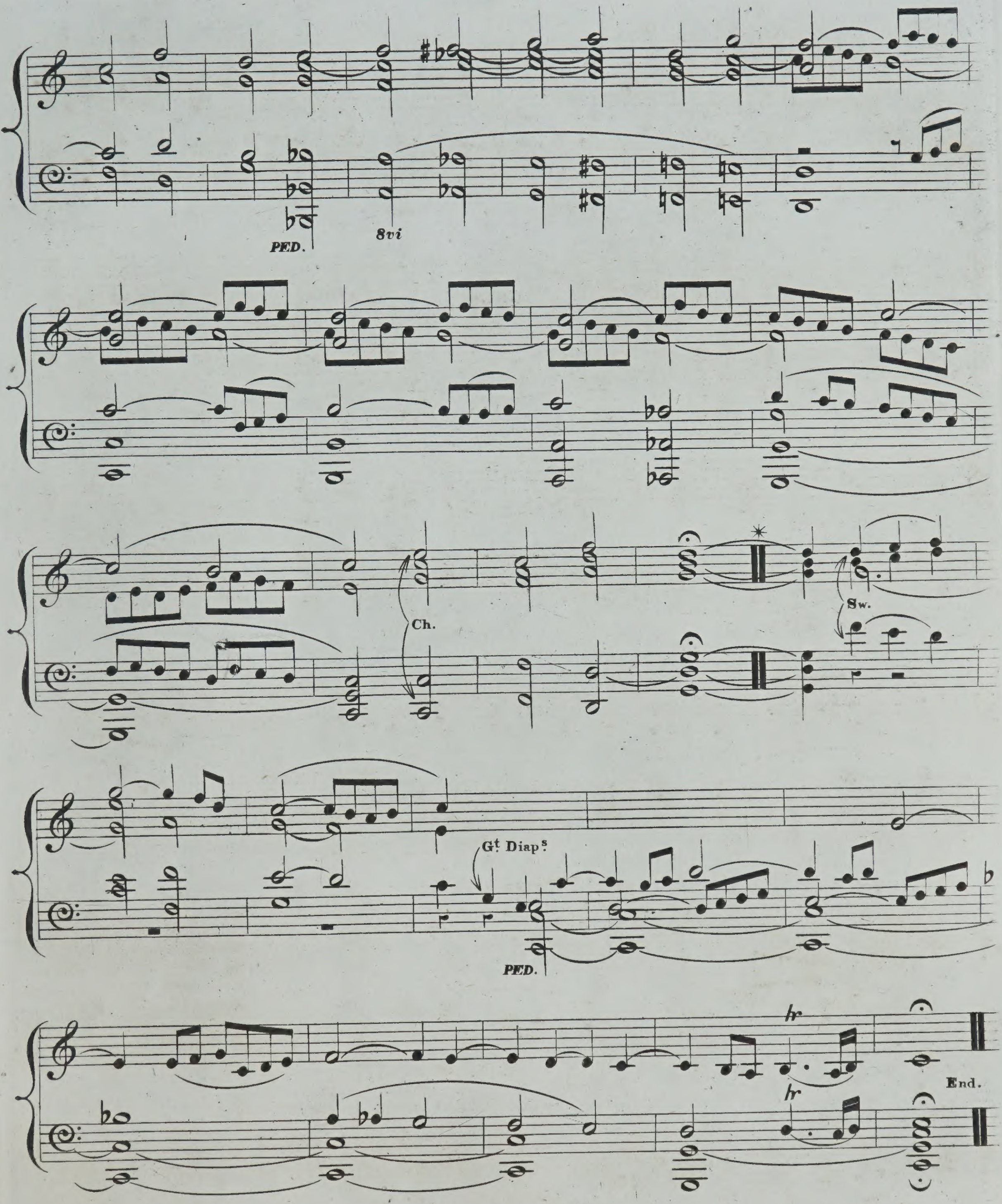

LARGHETTO
Metro 80 = ♩
Full to 15th
PED.
8vi
ff Full without Reeds
8vi
8vi
8vi
8vi
Major
p Sw. 2 Diaps.
Sw.
Sw. Stop
Diap. only.
pp
Sw.
Fine

End of No. 61.

SLOW MOVEMENT FOR THE DIAPASONS.

C. STOKES.


LARGHETTO.
Metro 60 = ♩
Gt Diap^s
PED.
Ch. Stop Diap. & Prin.
8vi without Pedals
Gt Diap^s
PED.
Sw. 2 Diap^s & Prin.
Ch. Bass.
without Pedals.
Gt Diap^s
without Ped^s



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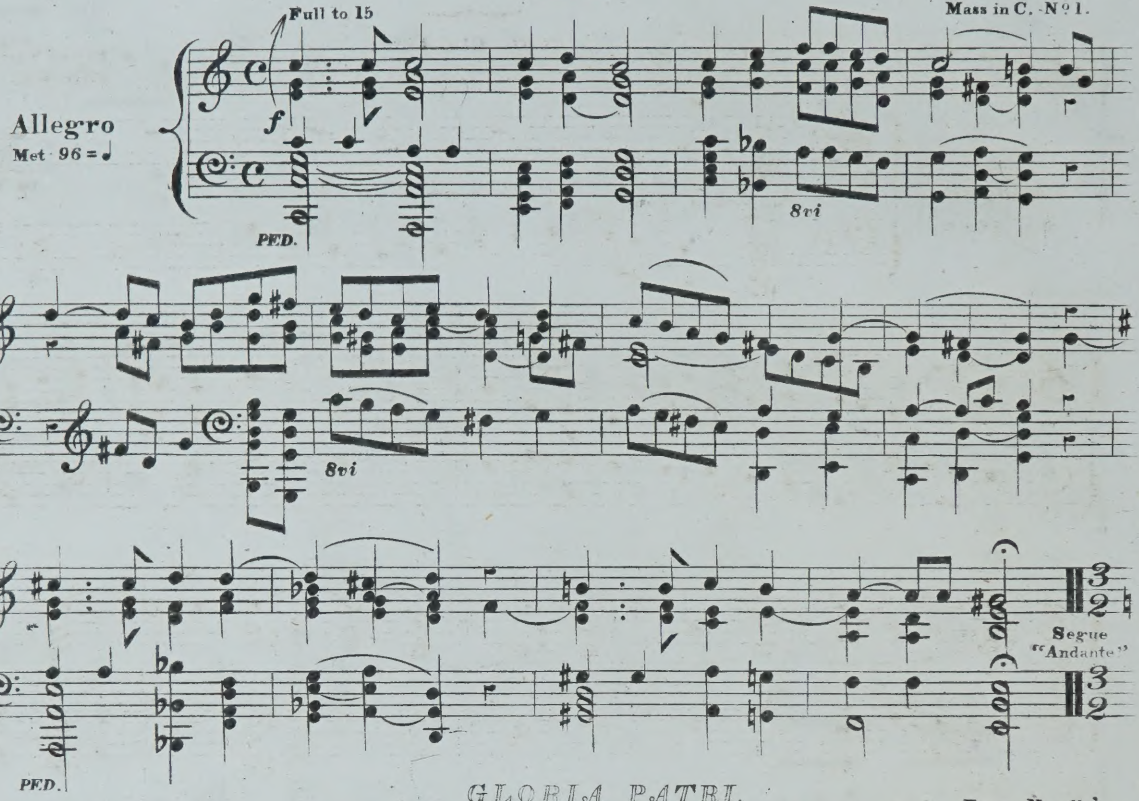
* When this is used as an *Introductory Movement*, a Pause is to be made upon this Chord of G: but if it be performed as a *separate & complete* movement; then the pause is to be omitted, & the Organist is to proceed directly to the end of the Piece, so as to terminate in the key of C.

DOMINE.

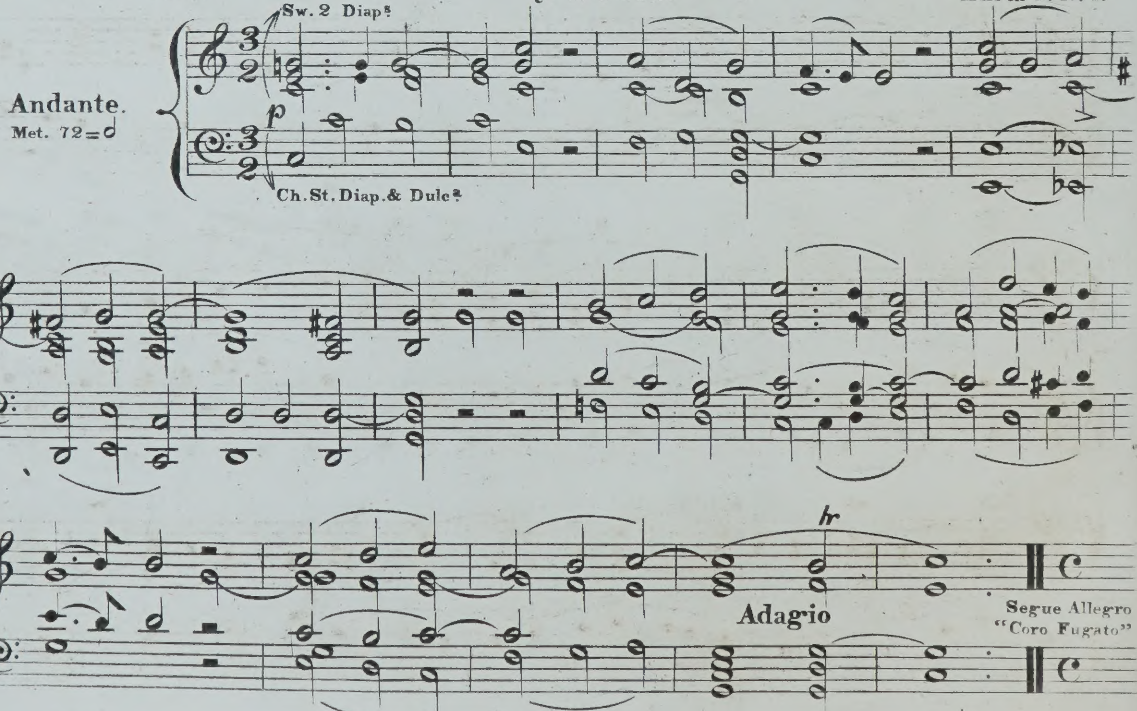
From Novello's
Mass in C. No 1.


Full to 15
Allegro
Met 96 = ♩
f
PED.
8vi
8vi
PED.
Segue
"Andante"

GLORIA PATRI.

QUARTETT.

From Novello's
Mass in C. No 1.

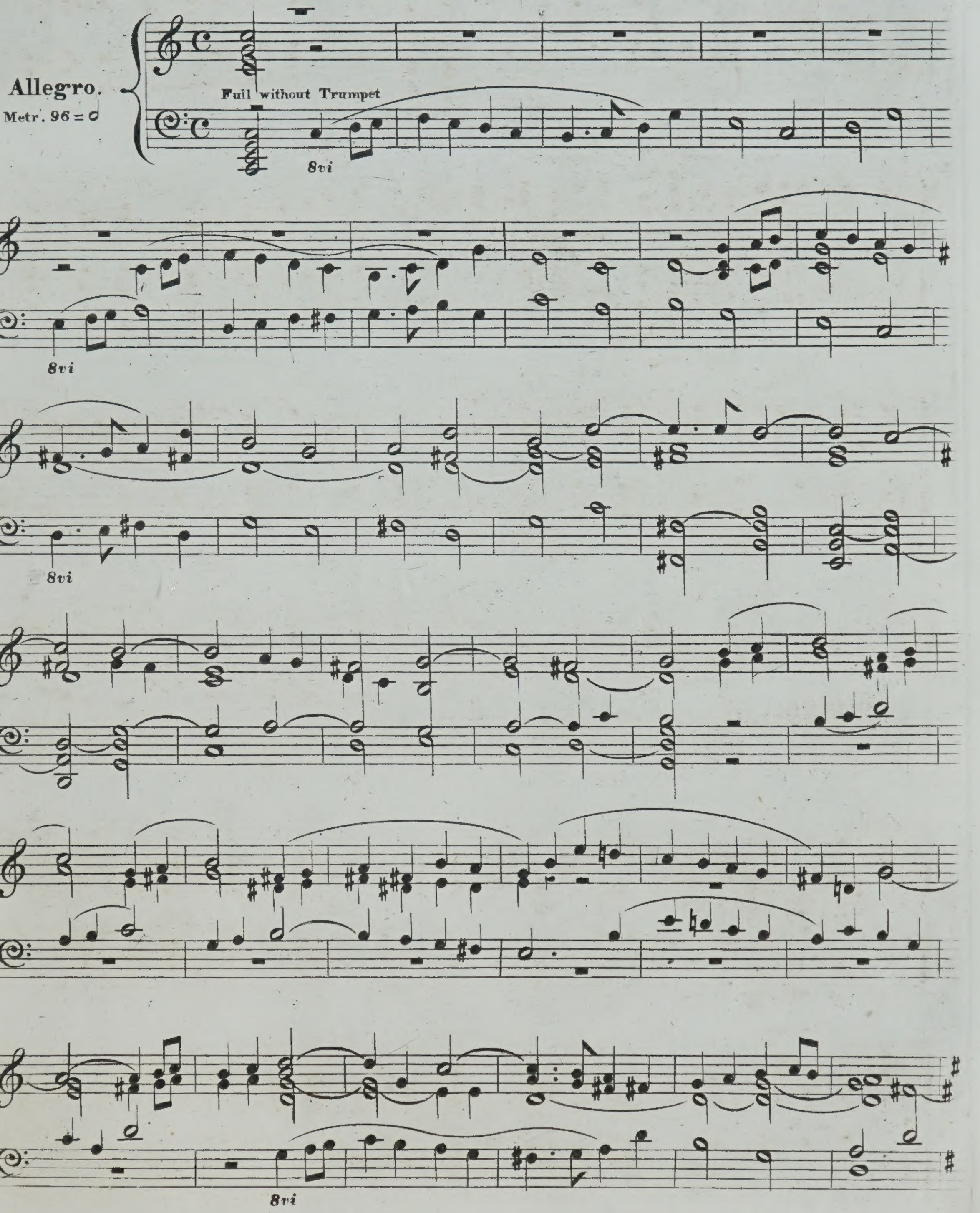

Sw. 2 Diaps
Andante.
Met. 72 = 𝅗𝅥
p
Ch. St. Diap. & Dulc.
tr
Adagio
Segue Allegro
"Coro Fugato"

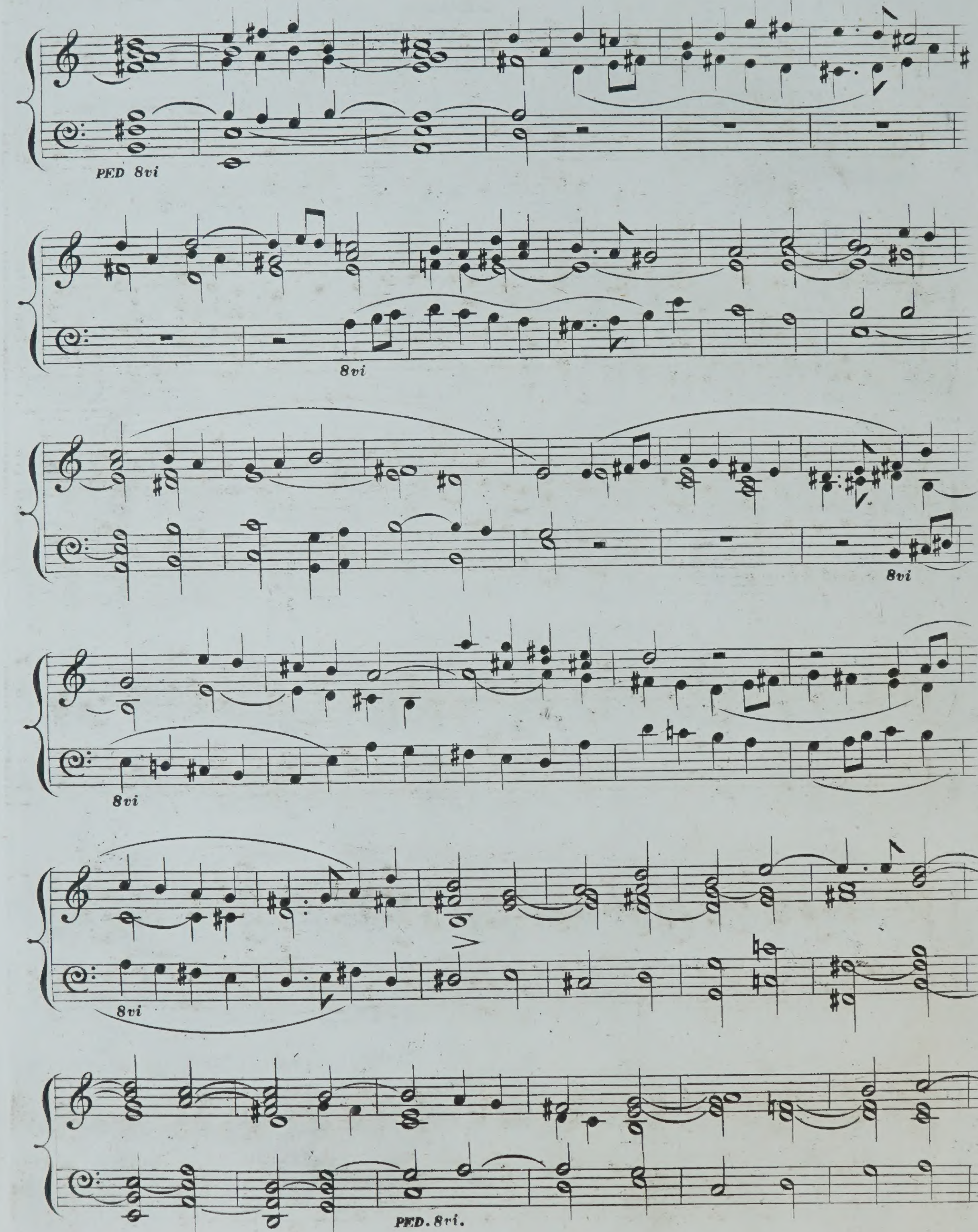
"SICUT ERAT"

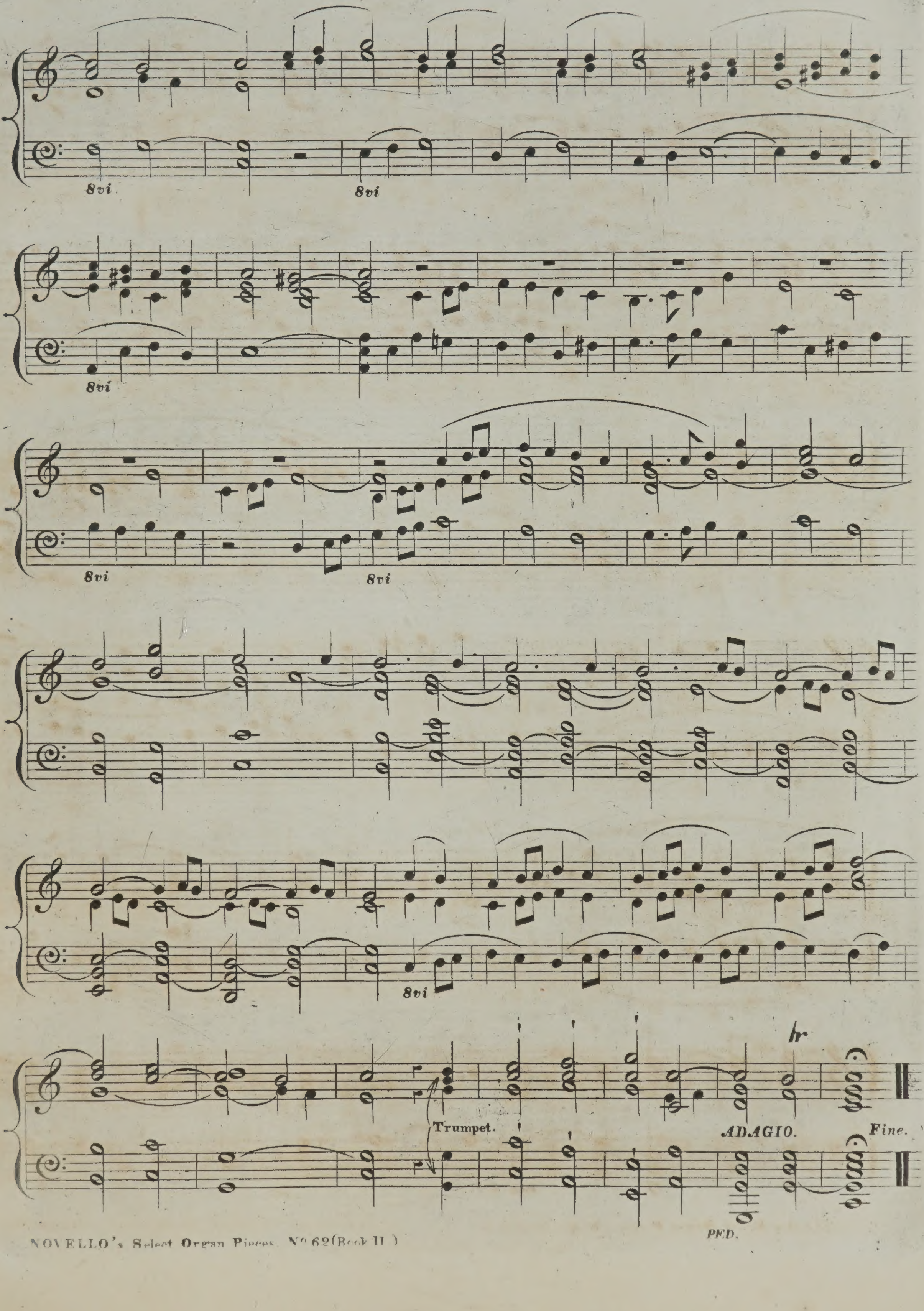
CORO FUGATO.

From Novello's
First Mass in C.

Allegro.
Metr. 96 = 𝅗𝅥

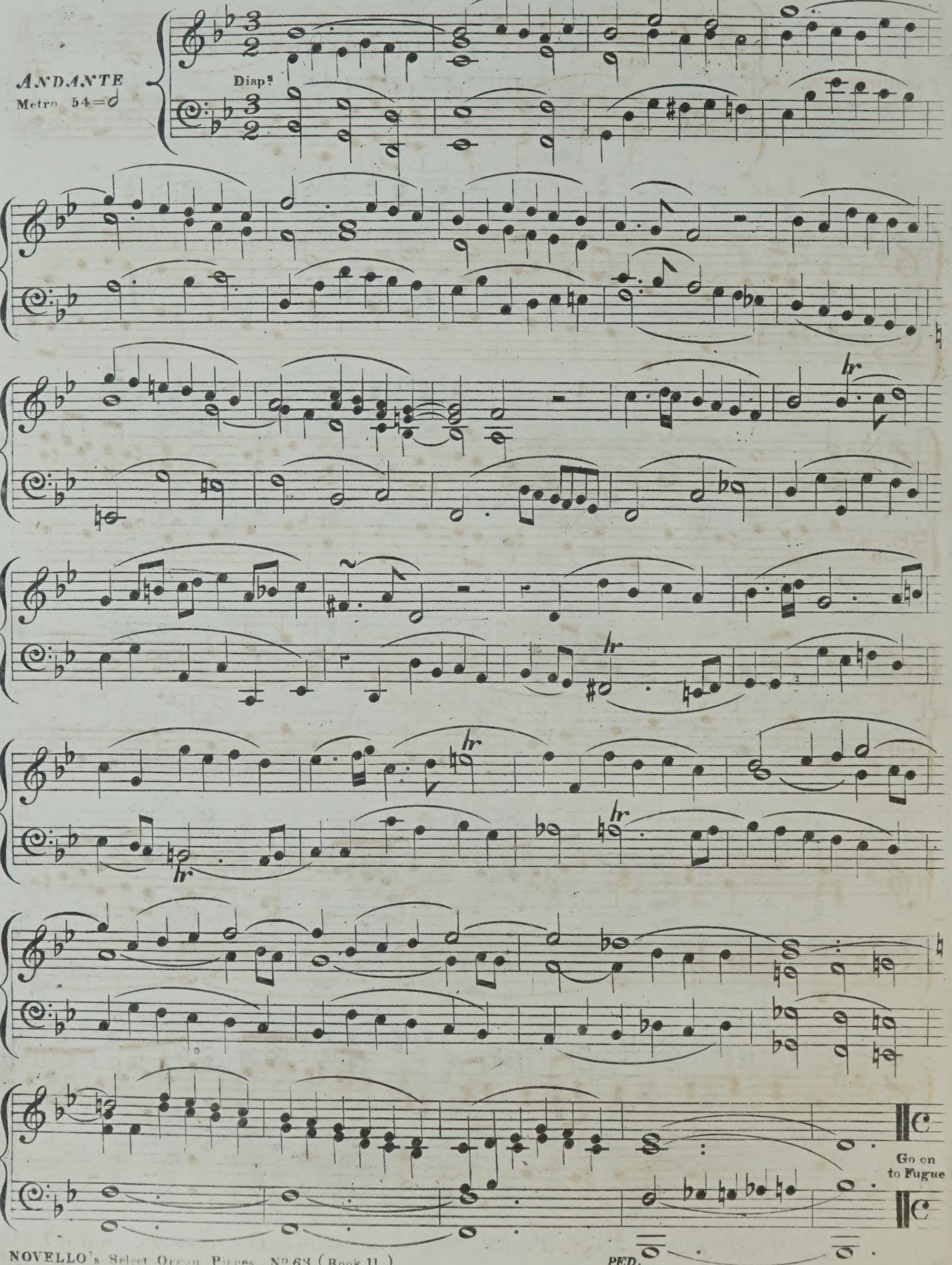

Full without Trumpet
8vi
8vi
8vi
8vi


PED 8vi
8vi
8vi
8vi
8vi
PED. 8vi.

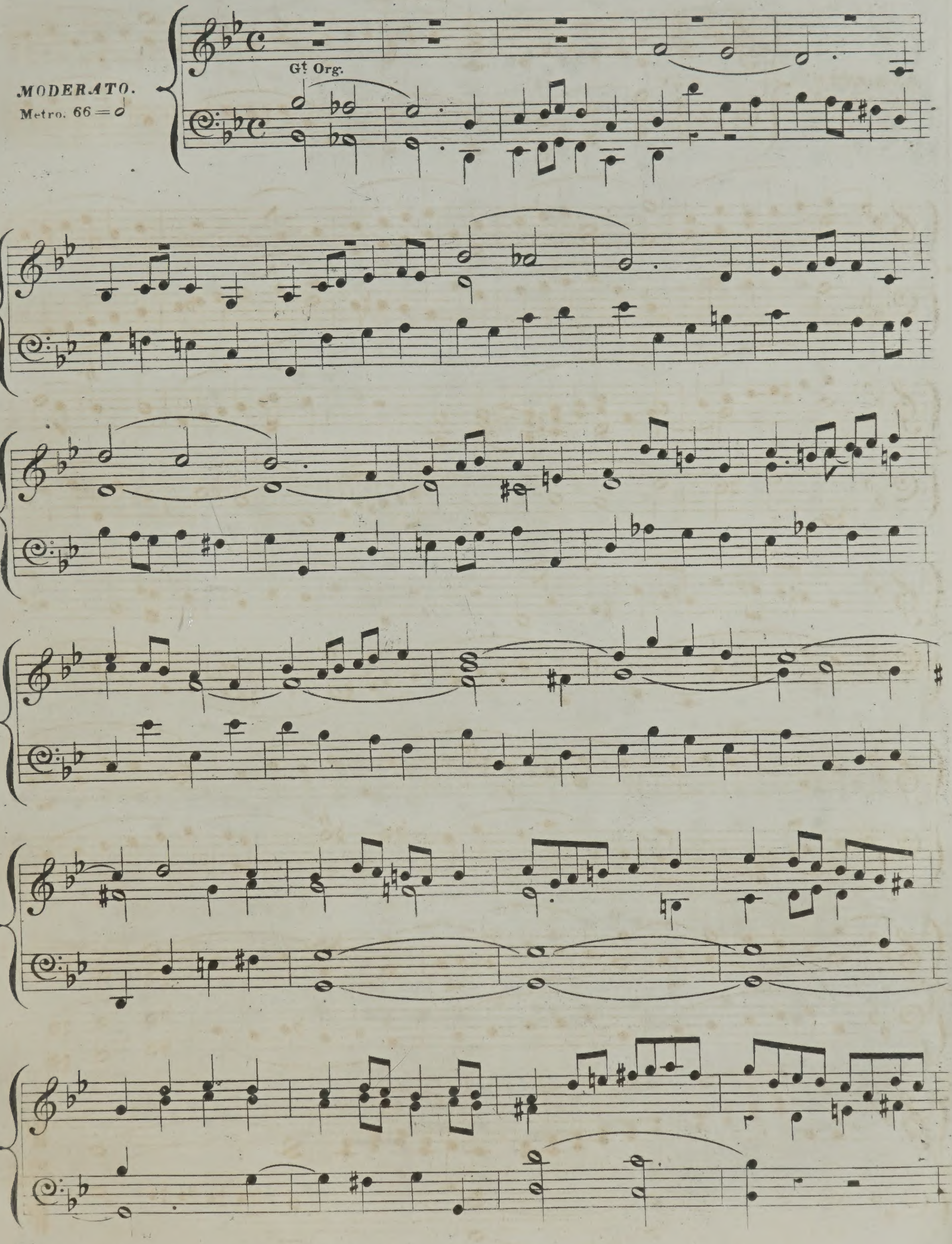

8vi
8vi
8vi
8vi
8vi
8vi
tr
Trumpet.
ADAGIO.
Fine.
PED.

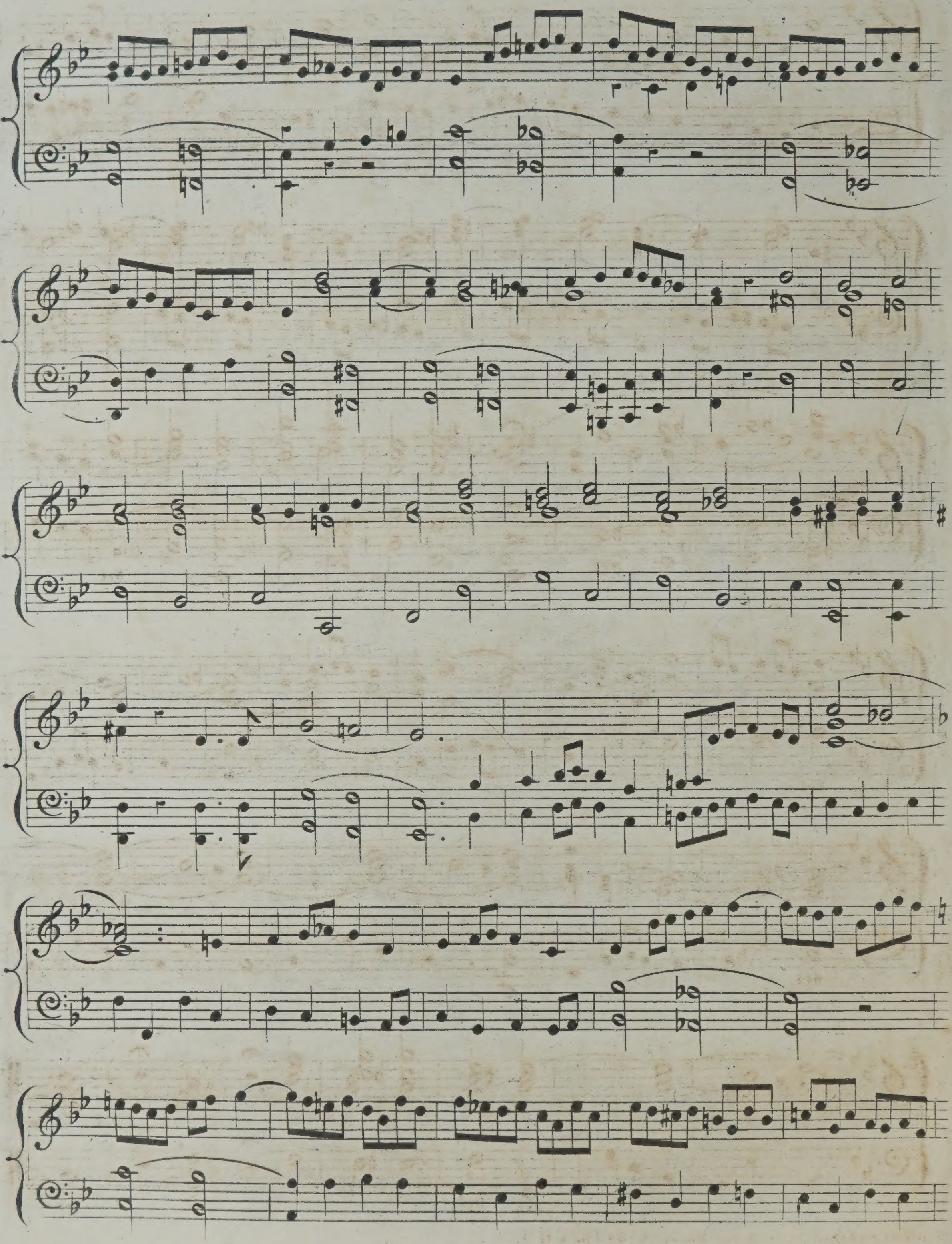
VOLUNTARY.

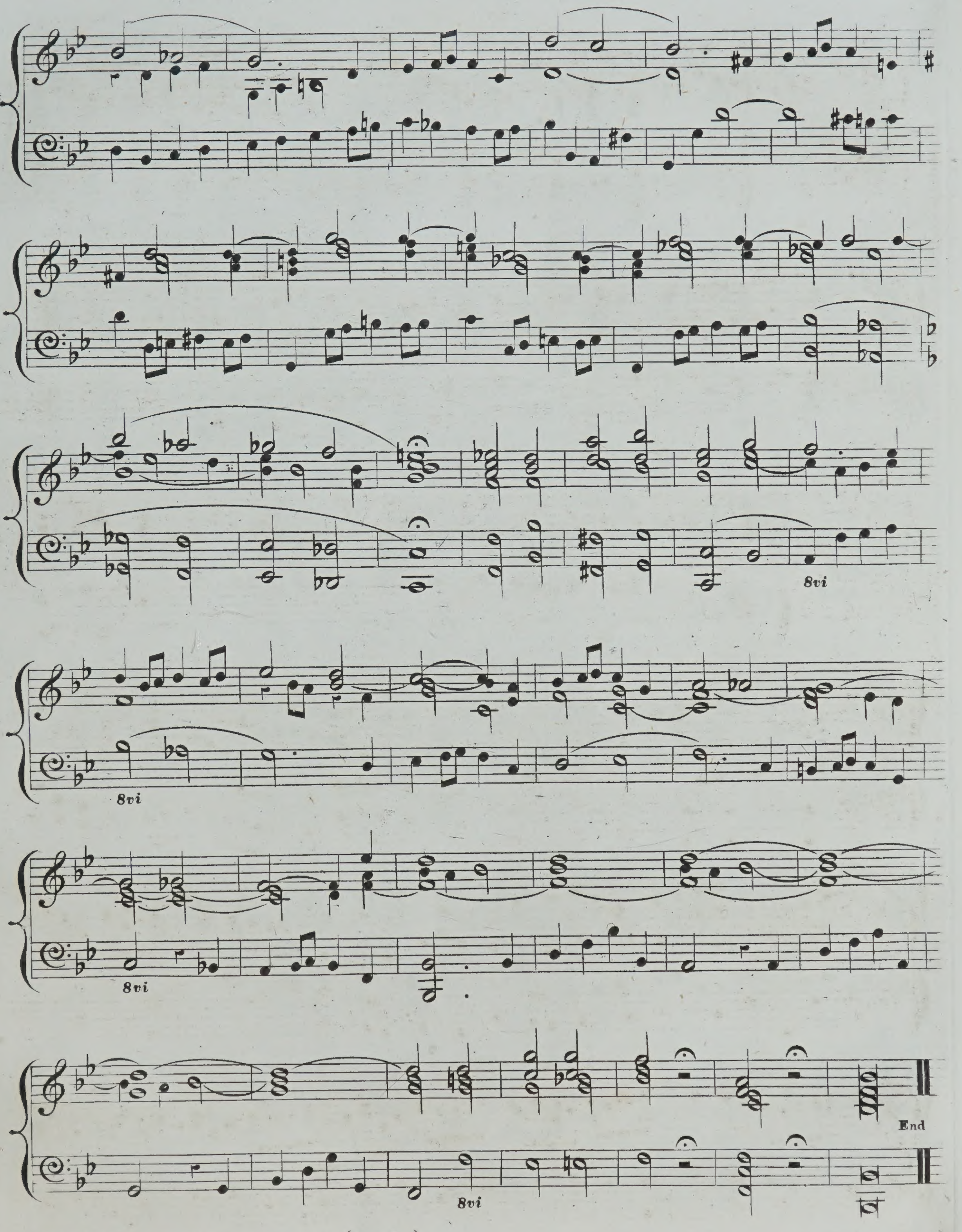
Composed by
SAMUEL WESLEY, 1830.


ANDANTE
Metro 54 = 𝅗𝅥
Diap.s
tr
Go on to Fugue
PED.

FUGUE.

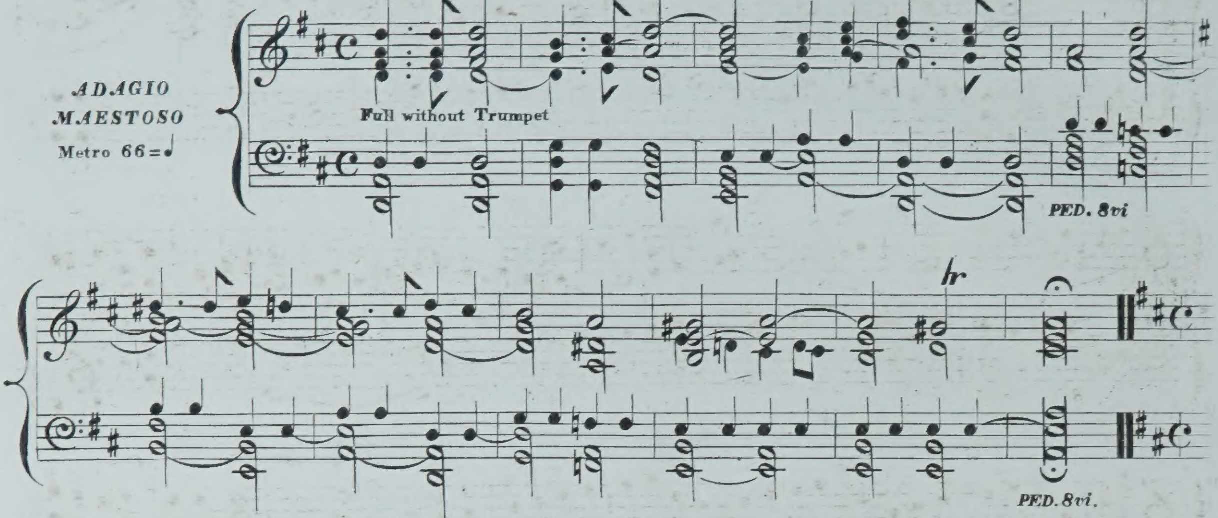

MODERATO.
Metro. 66 = 𝅗𝅥
Gt Org.



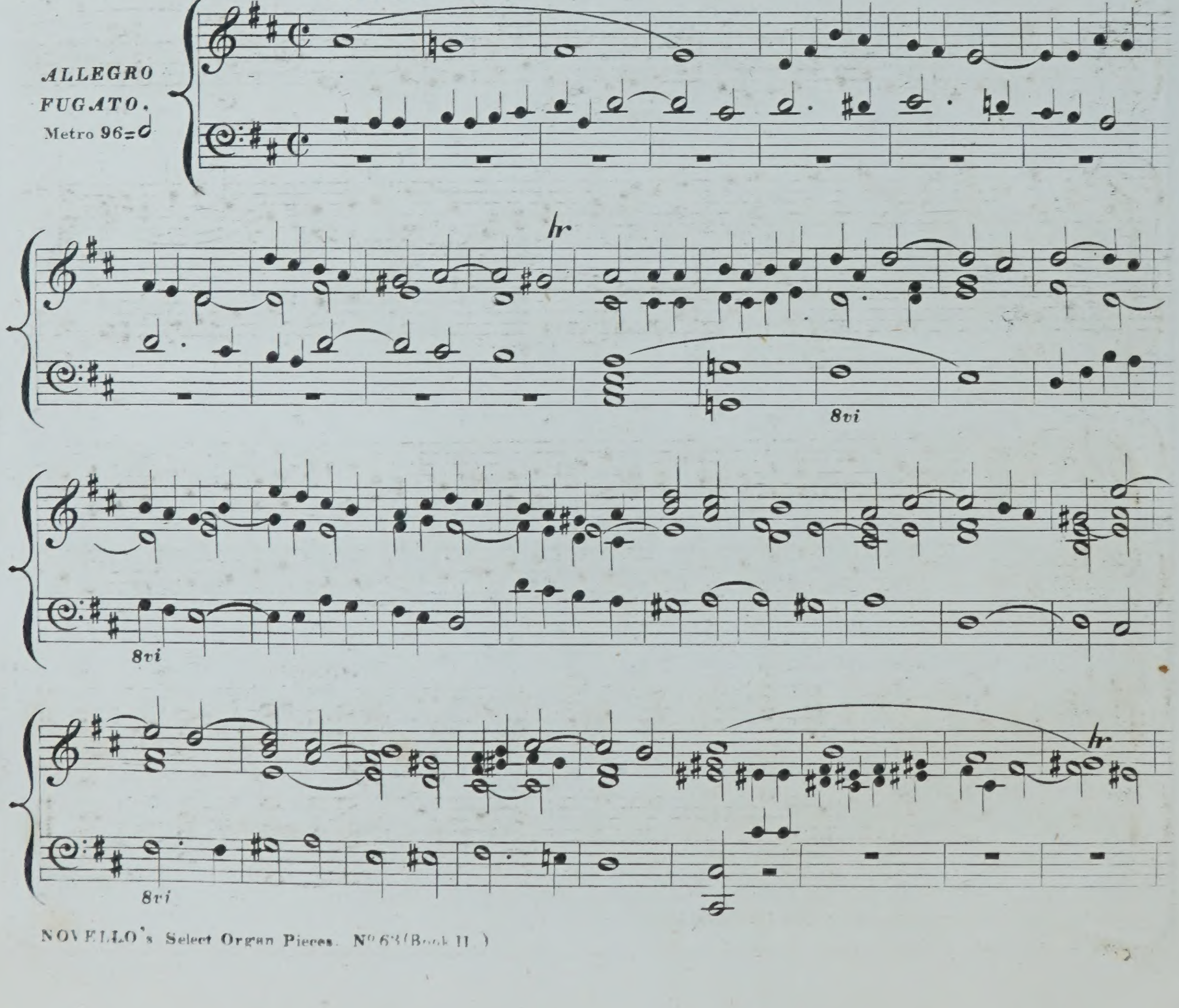

8vi
8vi
8vi
8vi
End

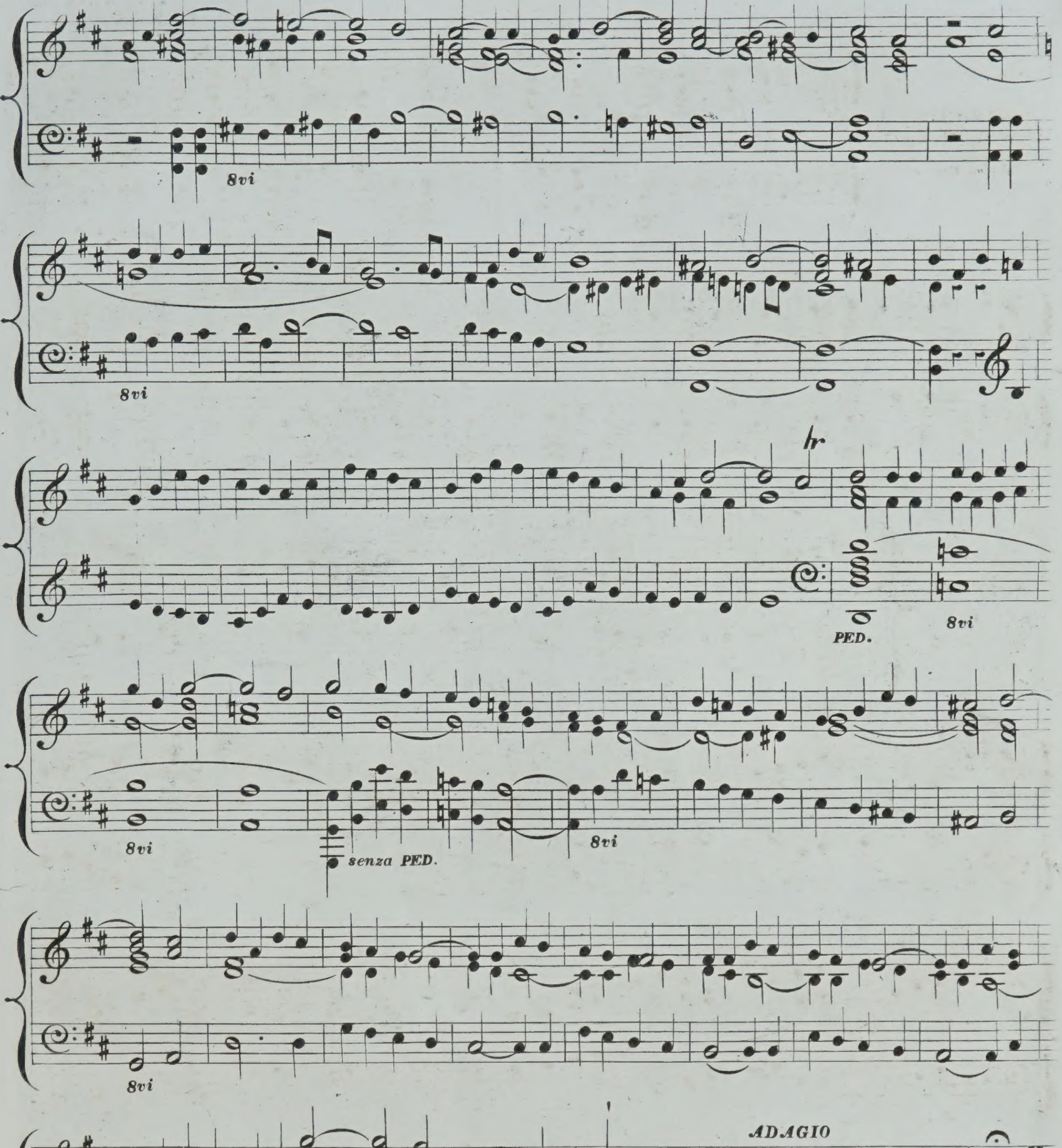
CHORUS, "GLORIA PATRI," from the DOMINE.

V. NOVELLO.
From the Mass in D. No 2.


ADAGIO
MAESTOSO
Metro 66 = ♩
Full without Trumpet
PED. 8vi
tr
PED. 8vi.

"SICUT ERAT"


ALLEGRO
FUGATO.
Metro 96 = 𝅗𝅥
tr
8vi
8vi
8vi
tr

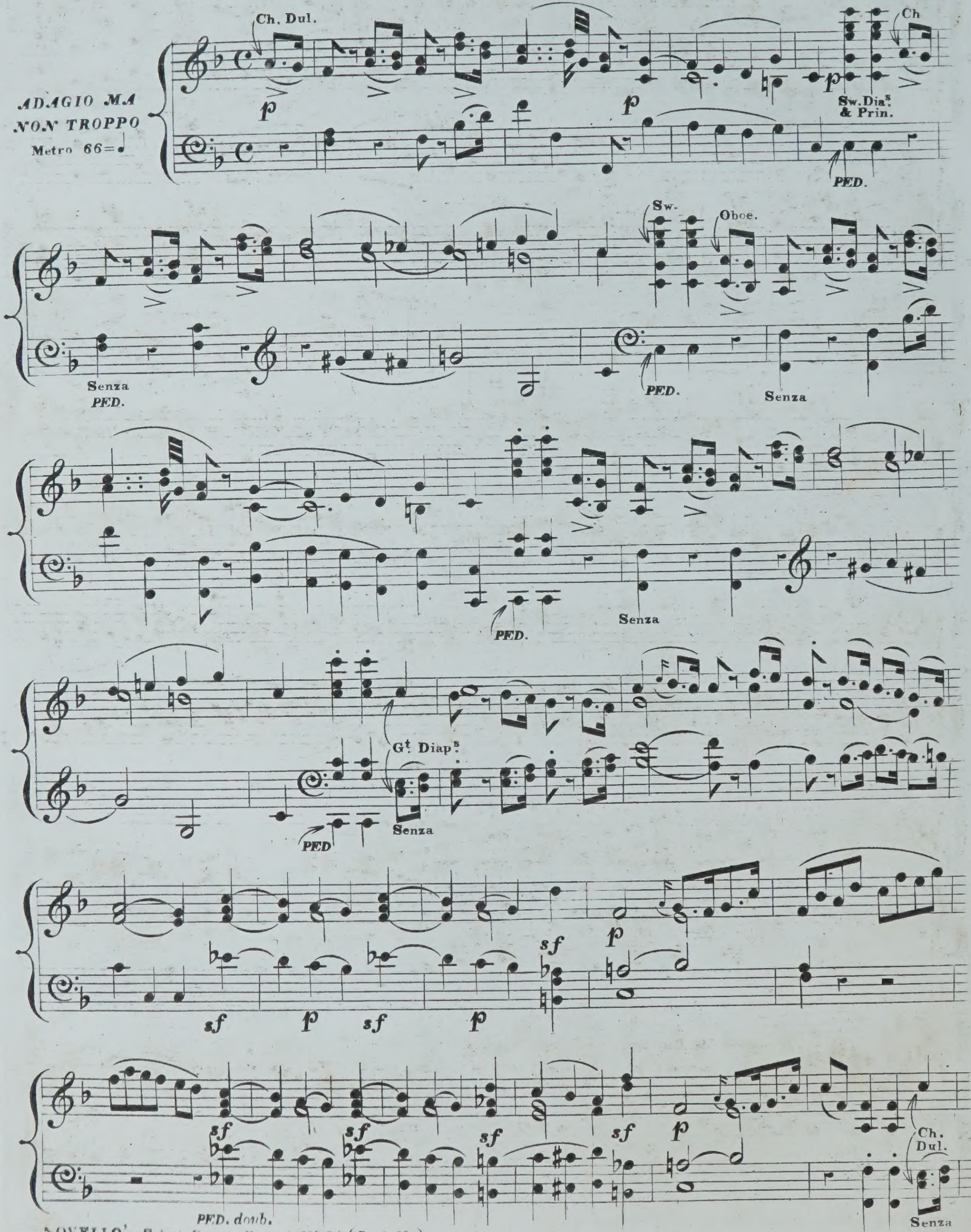

8vi
8vi
tr
PED.
8vi
8vi
senza PED.
8vi
8vi
8vi
ADAGIO
Add Reeds
ff
Fine

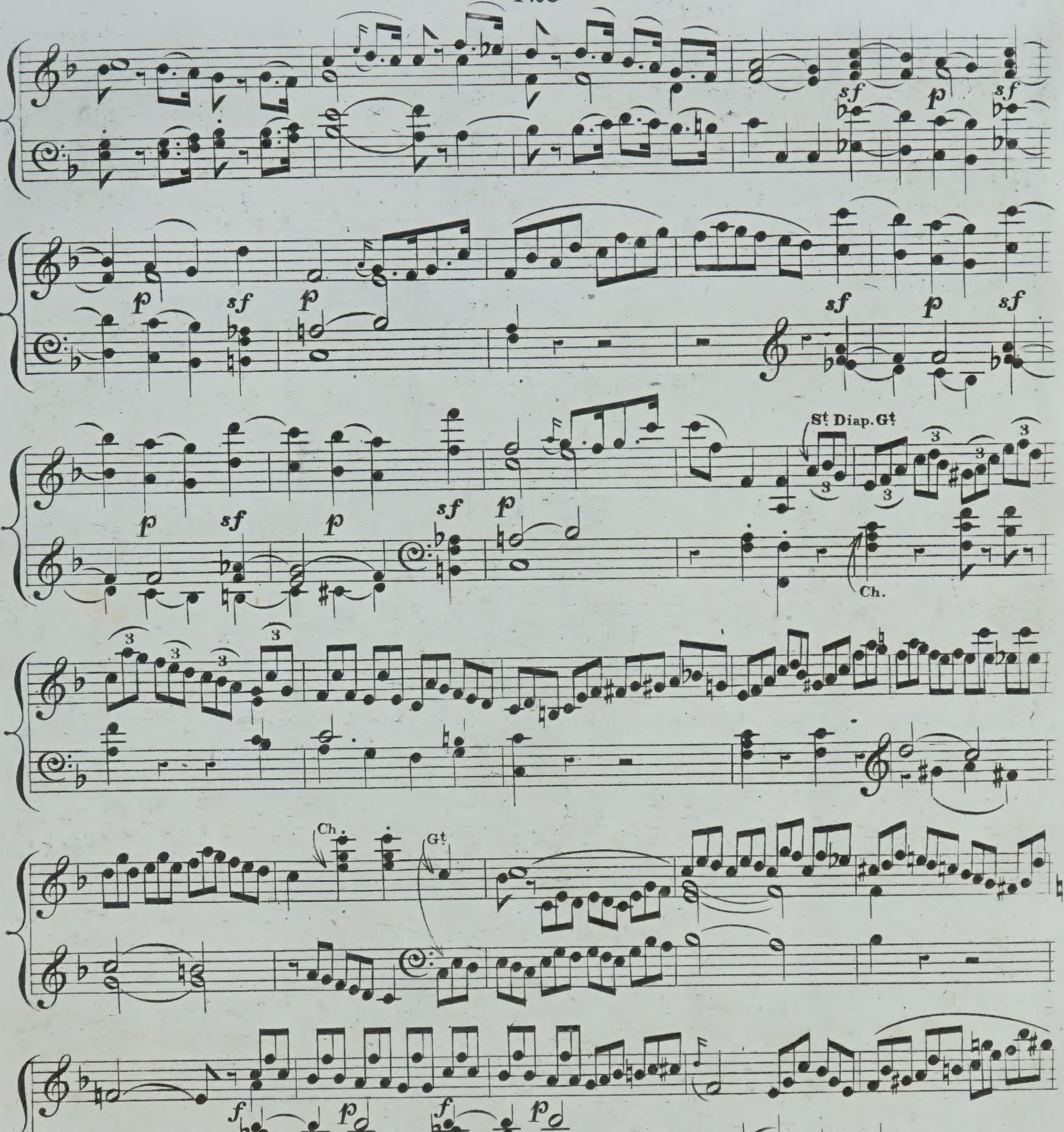
(End of No. 63.)

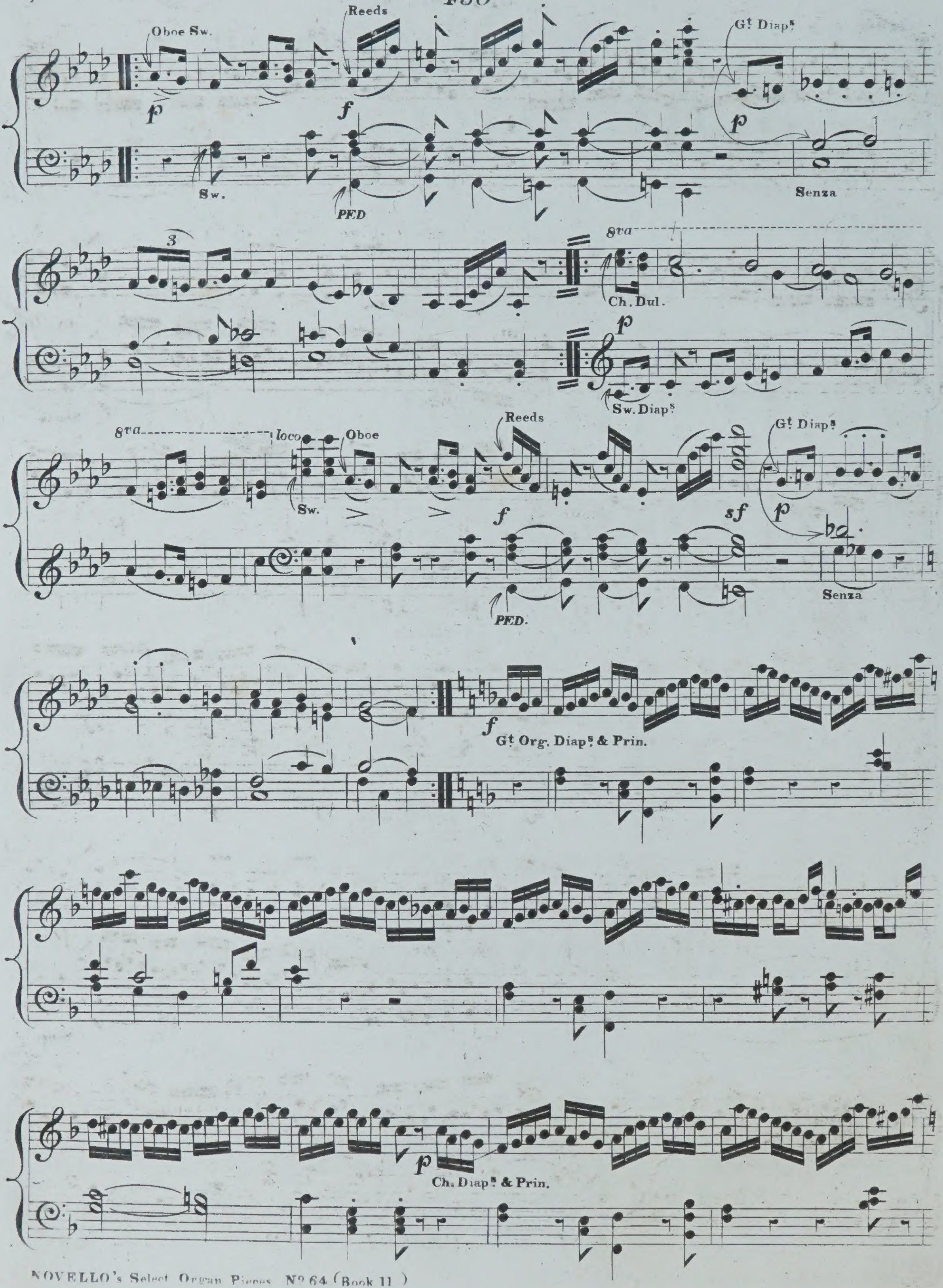
SLOW MOVEMENT, 428

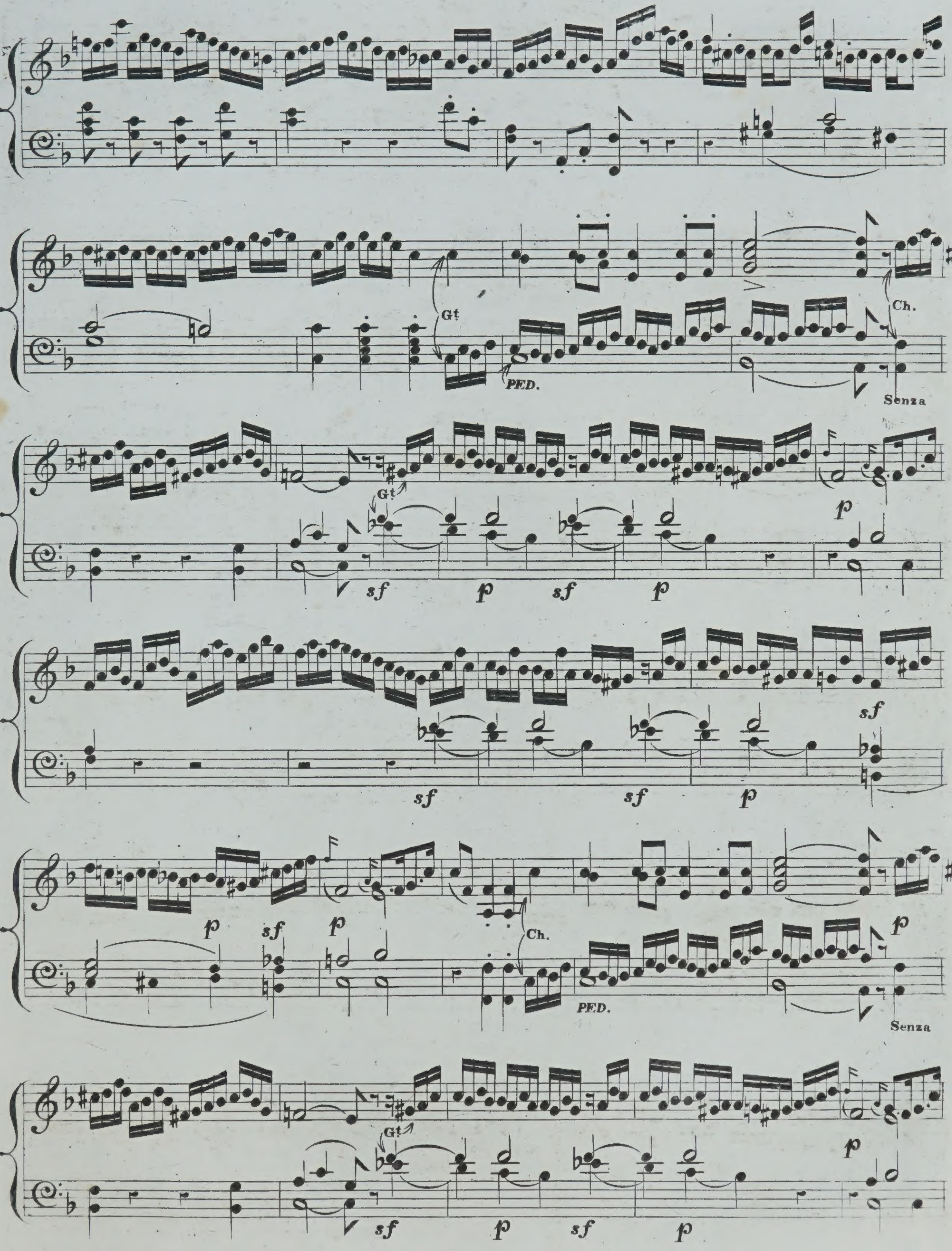
From HAYDN's SINFONIA.
(No 1. of the Salomon Set.)

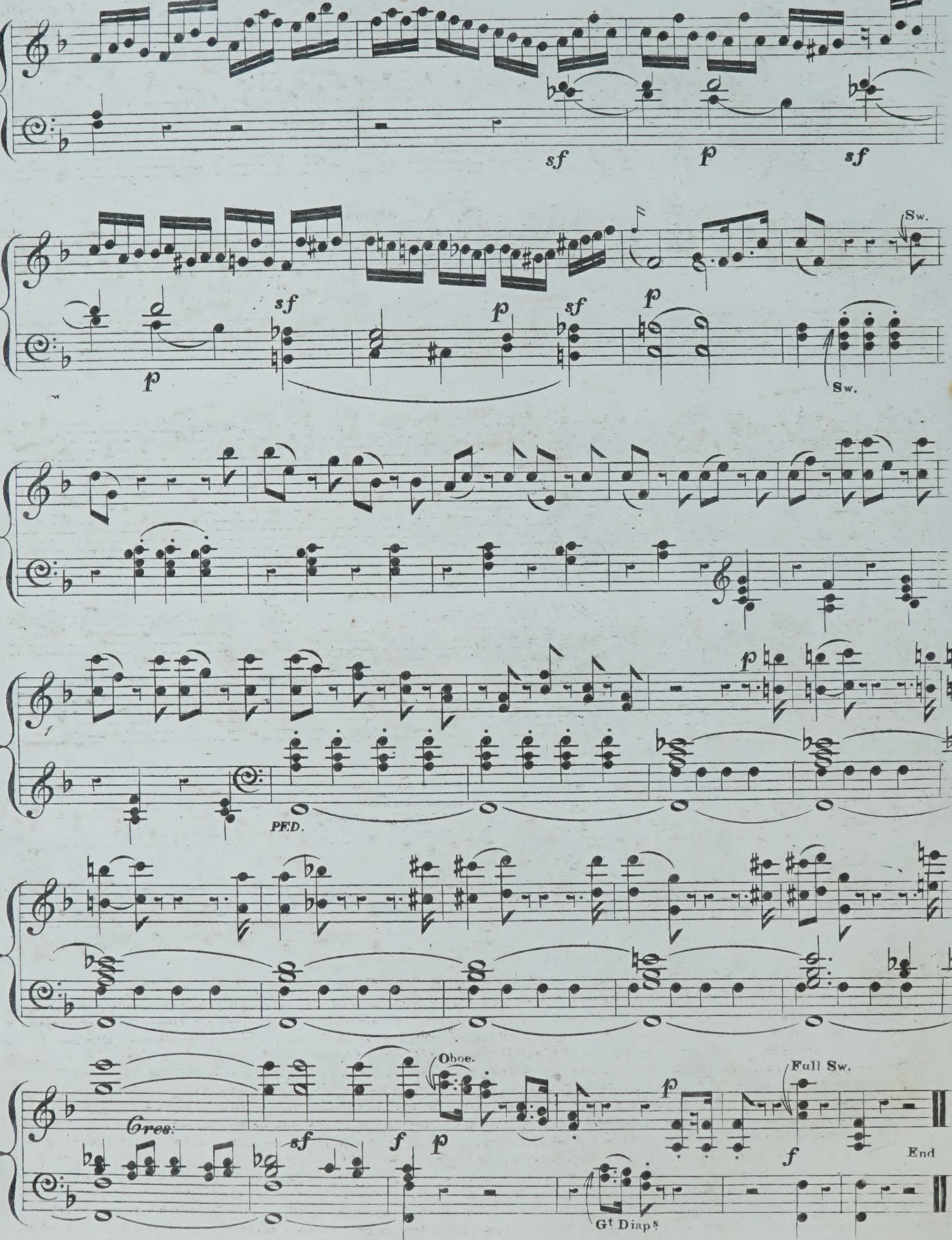
Arrd expressly for this Work
by JOSIAH PITTMAN.


ADAGIO MA NON TROPPO
Metro 66=♩
Ch. Dul.
p
p
p
Ch
Sw. Dias. & Prin.
PED.
Senza PED.
Sw.
Oboe.
PED.
Senza
PED.
Senza
Gt. Diaps.
PED
Senza
sf
p
sf
p
sf
p
sf
sf
sf
sf
p
Ch. Dul.
PED. doub.
Senza


sf
p
sf
p
sf
p
sf
sf
p
sf
p
sf
p
sf
p
St Diap. Gt
3
Ch.
Ch.
Gt
f
p
f
p
Sw.
sf
p
sf
p
sf
p
sf
p
Sw.
Ch.
Ch.


Oboe Sw.
p
Reeds
f
Gt Diaps
p
Sw.
PED
Senza
3
8va
Ch. Dul.
p
Sw. Diaps
8va
loco
Oboe
Sw.
Reeds
f
Gt Diaps
sf
p
PED.
Senza
f
Gt Org. Diaps & Prin.
p
Ch. Diaps & Prin.

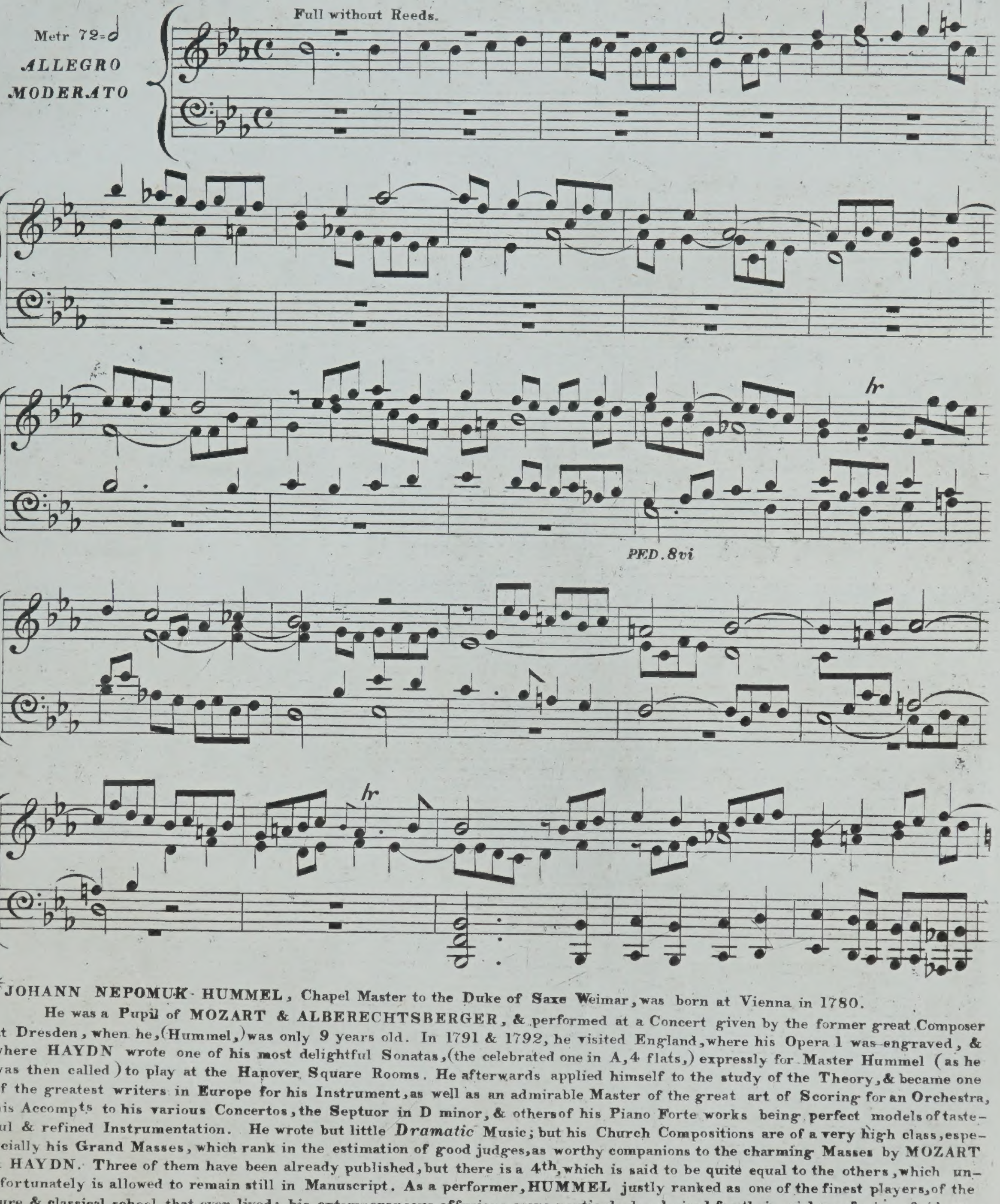

Gt
PED.
Ch.
Senza
Gt
sf
p
sf
p
p
sf
sf
p
sf
p
sf
p
Ch.
PED.
p
Senza
Gt
sf
p
sf
p
p


sf
p
sf
sf
p
p
sf
p
Sw.
Sw.
p
PED.
Cres.
sf
f
p
Oboe.
p
Full Sw.
f
End
Gt Diaps

FUGUE.

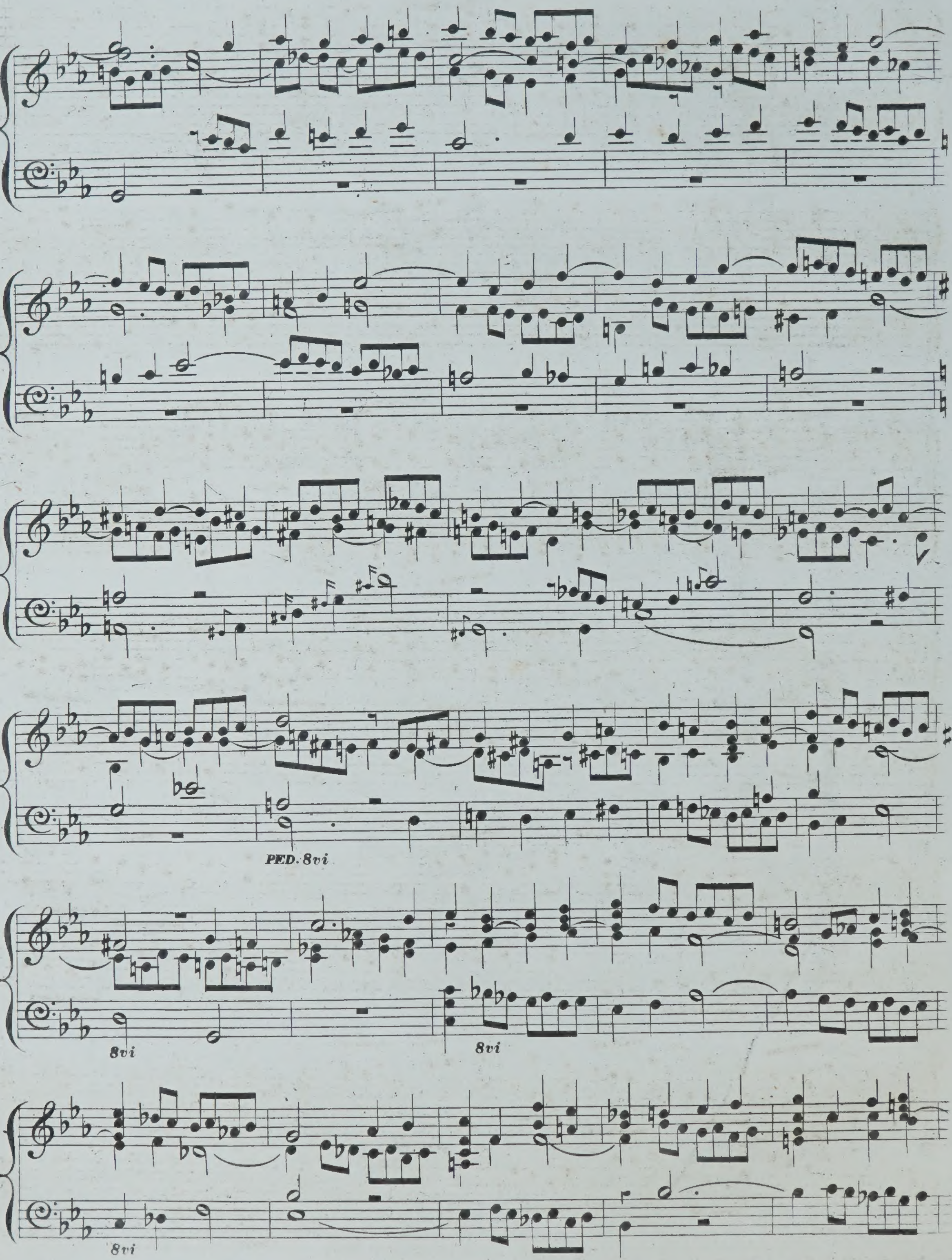
(No. 2.)

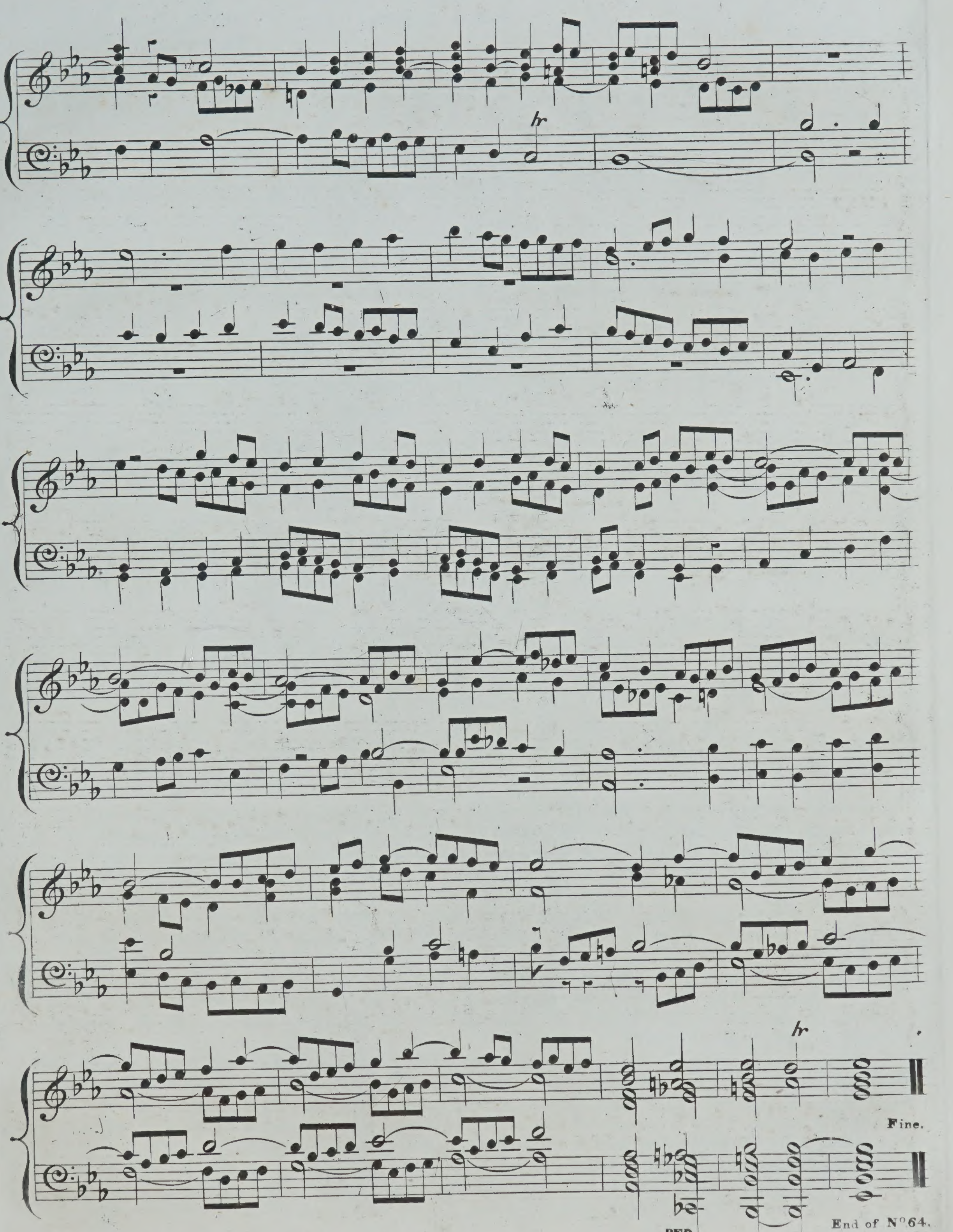
From the Set of "3 Fugues", Op: 7.
Composed by HUMMEL.



*JOHANN NEPOMUK HUMMEL, Chapel Master to the Duke of Saxe Weimar, was born at Vienna in 1780.

He was a Pupil of MOZART & ALBERECHTSBERGER, & performed at a Concert given by the former great Composer at Dresden, when he, (Hummel,) was only 9 years old. In 1791 & 1792, he visited England, where his Opera 1 was engraved, & where HAYDN wrote one of his most delightful Sonatas, (the celebrated one in A, 4 flats,) expressly for Master Hummel (as he was then called) to play at the Hanover Square Rooms. He afterwards applied himself to the study of the Theory, & became one of the greatest writers in Europe for his Instrument, as well as an admirable Master of the great art of Scoring for an Orchestra, his Accompts to his various Concertos, the Septuor in D minor, & others of his Piano Forte works being perfect models of tasteful & refined Instrumentation. He wrote but little *Dramatic* Music; but his Church Compositions are of a very high class, especially his Grand Masses, which rank in the estimation of good judges, as worthy companions to the charming Masses by MOZART & HAYDN. Three of them have been already published, but there is a 4th, which is said to be quite equal to the others, which unfortunately is allowed to remain still in Manuscript. As a performer, HUMMEL justly ranked as one of the finest players, of the pure & classical school, that ever lived: his extemporaneous effusions were particularly admired for their rich profusion of ideas, their easy fluency & continuous flow, their symmetrical design & scientific treatment: as well as for the graceful elegance of their style, & the masterly & brilliant precision with which they were executed. During the last few years, HUMMEL twice visited London, where he met with a most gratifying reception from all the real judges of good playing, & afterwards returned to Germany, where he died in 1837, universally acknowledged to be a most sterling & accomplished Musician. He is buried at Weimar, in the same vault with the two great German Poets, Goethe & Schiller.


PED. 8vi
8vi
8vi
8vi

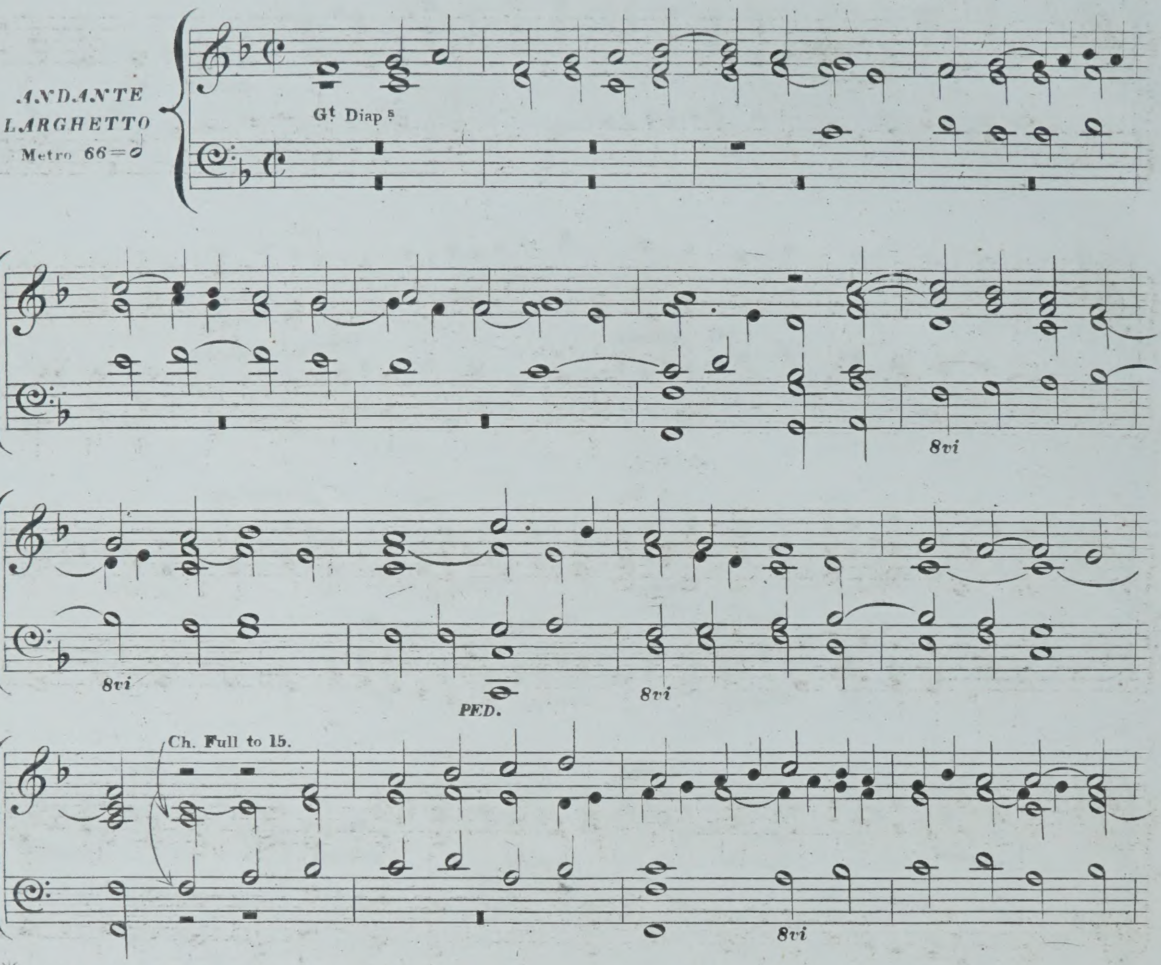

tr
tr
Fine.
PED.

End of Nº64.

SANCTUS IN F.

FOR 4 VOICES.

From a M.S. Mass for Lent,
entitled "Eterna Christe Munera"
Composed by Palestrina.
The Organ part by V. NOVELLO.



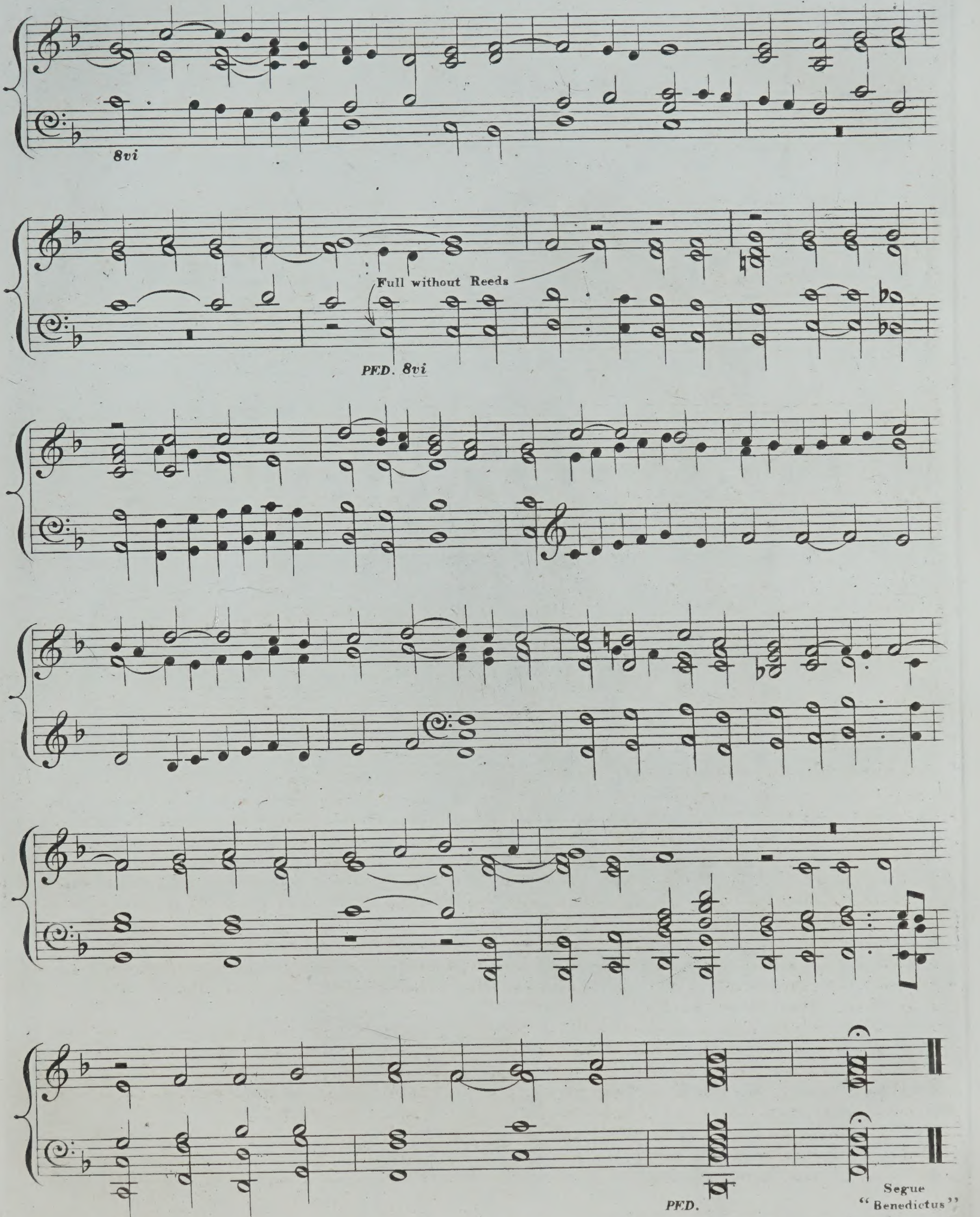
*GIOVANNI PIETRO ALOISIO da PALESTRINA (known also as PRÆNESTINI) was born about 1529 at Palestrina, in Italy, & studied Composition under **CLAUDE-GOUDIMEL**, who was one of the first that set to music the translation of the Psalms by Clement Marot & Theodore Beza, & who was murdered at Lyons in 1572, on the fatal day of the massacre of Paris.

PALESTRINA was admitted into the Pope's Chapel at Rome, in 1555; & in 1562, was elected *Maestro di Capella* the Church of Santa Maria Maggiore: upon the death of **ANIMUCCIA** in 1571, he was honored with a similar appointment at St Peter's; & lastly, having brought Choral harmony to a degree of perfection that far exceeded any thing that had been accomplished by his predecessors or contemporaries, he died on the 2nd of Feby 1594, (about 100 years before the death of Purcell) aged 45.

He was interred in St Peter's Cathedral near the Altar of St Simon & St Jude, & his funeral was attended by an immense concourse of People & all the Musicians of Rome: on this mournful & interesting occasion the "Libera me, Domine" as composed by himself, in 5 parts, was sung by 3 Choirs. Upon his Coffin was this inscription, "*Johannes Petrus Aloysius Prænestinus*, **MUSICAE PRINCEPS.**"

An account of the numerous works of this renowned Master, (whose fertility of invention was in proportion to the superiority of his taste & scientific genius,) may be found in the various Histories of Music, where he is always mentioned with the highest eulogiums: there has also been lately published, at Rome, an excellent biography of him, & a criticism of his works by the **ABBATE BAINI**, who is an accomplished Musician, & holds a high official situation at the Pope's Chapel, where the productions of **PALESTRINA** are still performed in preference to those by any other Composer.

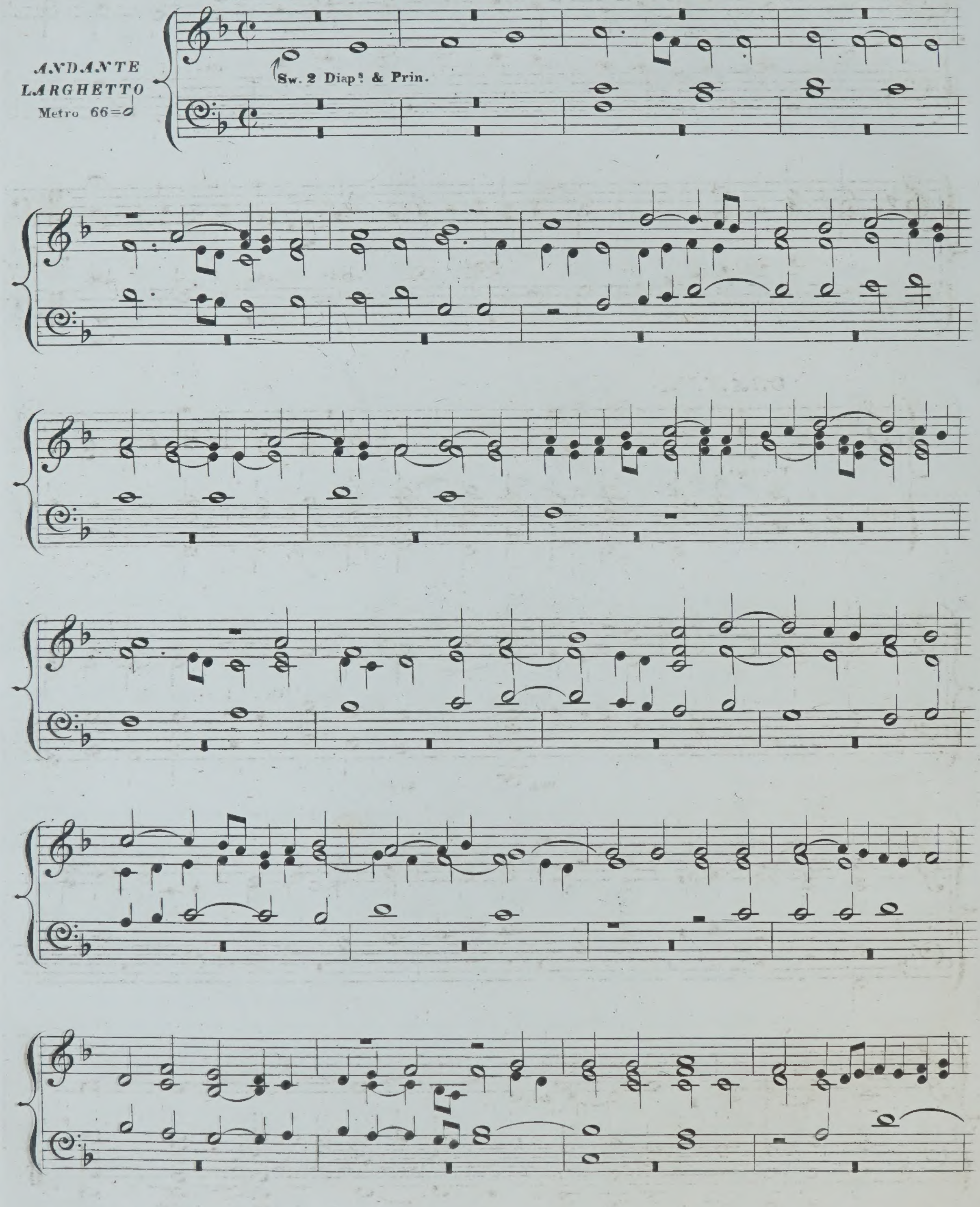
The above specimen of his style, is from a very rare Italian M.S. in the possession of the Editor's kind & highly esteemed friend **SIGNOR DRAGONETTI**, the unrivalled performer on the Double Bass, for whose obliging politeness in lending him so valuable a M.S. with which to enrich this Collection, Mr V. Novello feels himself particularly indebted.

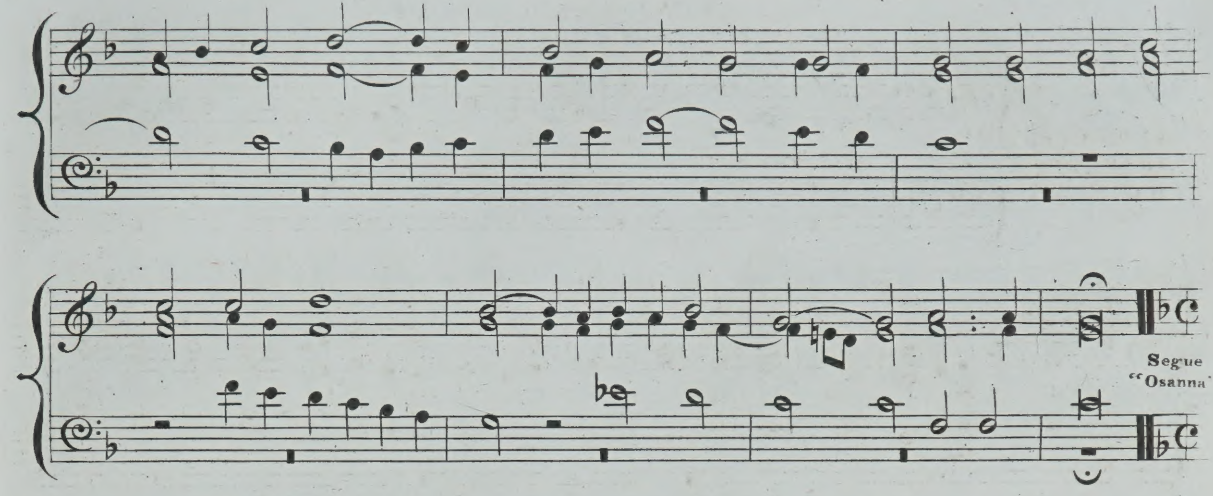

8vi
Full without Reeds
PED. 8vi
PED.
Segue
"Benedictus"

SOPRANO, ALTO e TENORE.

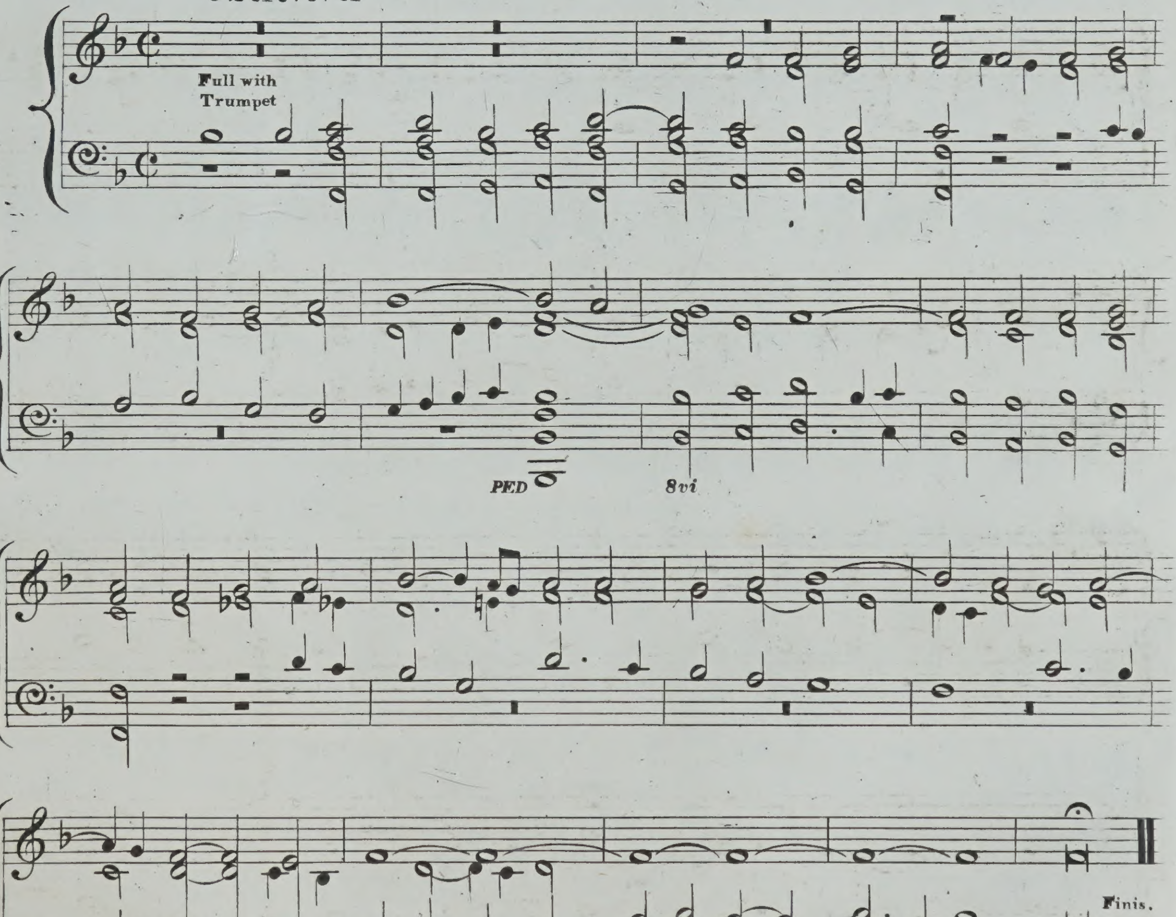
BENEDICTUS

ANDANTE LARGHETTO
Metro 66=𝅗𝅥


Sw. 2 Diapˢ. & Prin.


Segue
"Osanna"

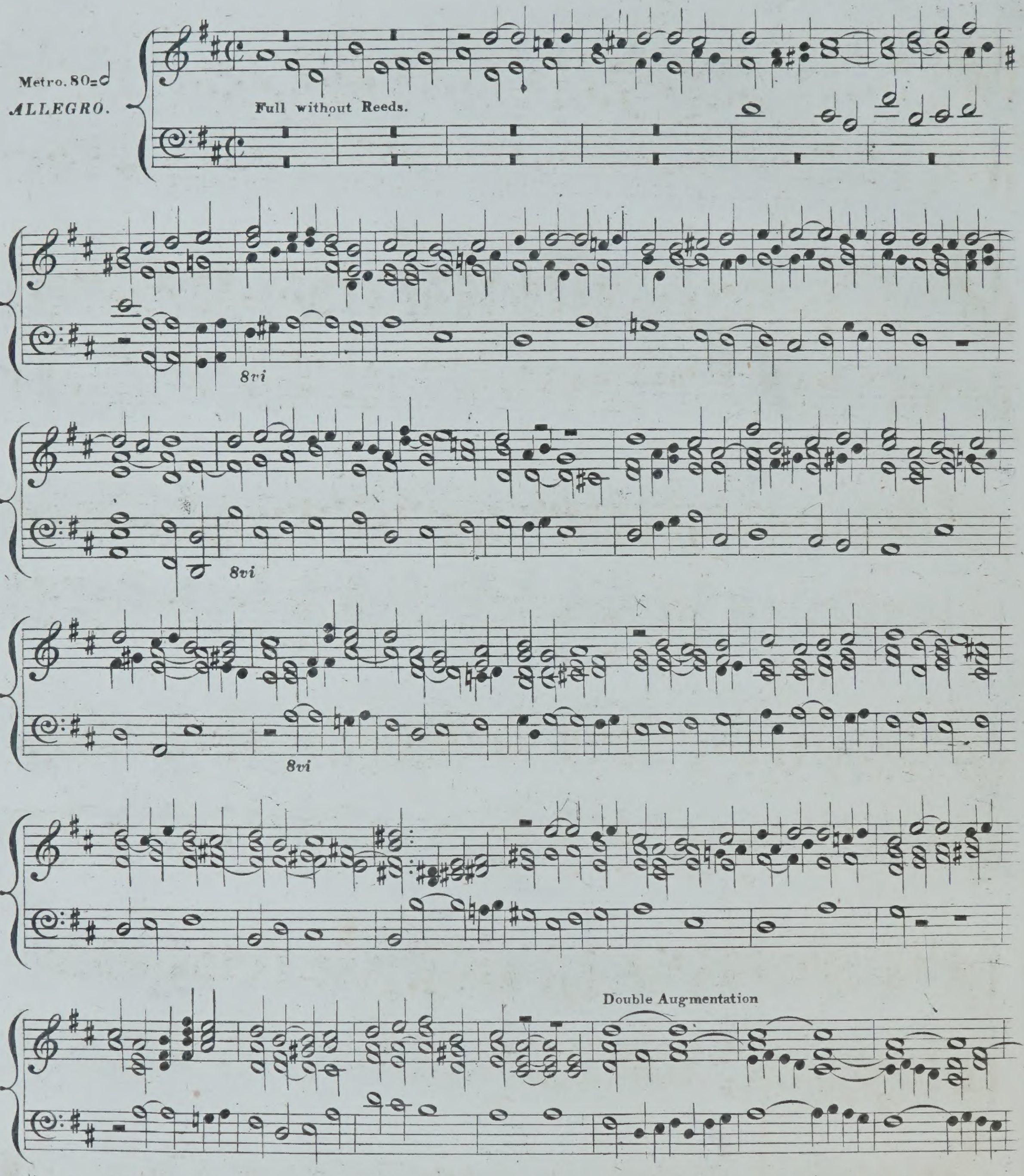
OSANNA


Full with
Trumpet
PED
8vi
Finis.

"AMEN" CHORAL FUGUE,

in the *First Mode*, (Tonale Recherchee,) *for 4 Voices.*

Composed by SALA.*
Arr^d. by. V. NOVELLO,
From the Vocal Score.



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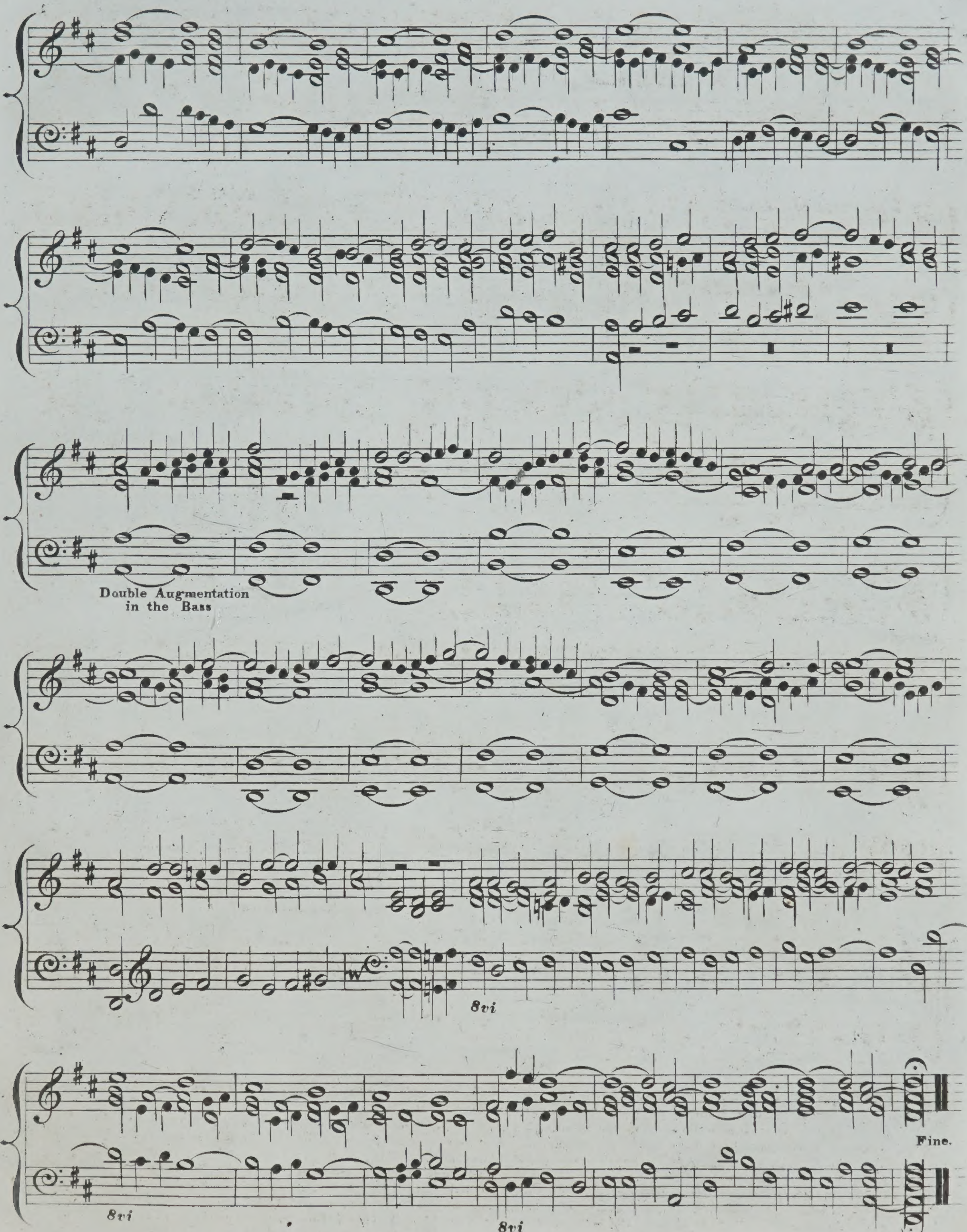
* NICOLO SALA was born at Naples in 1701. He was a pupil of LEO, &, on finishing his Studies with that admirable Composer, SALA was appointed the Master of the *Conservatorio* of *"La Pieta."*

His finest work, to which he consecrated almost the whole of his Life, is entitled *"Regole del Contrapunto Prattico."* This masterly work, (in which he has given specimens of the best Compositions of the Neapolitan School, according to the progress of the Art,) was engraved & published at the expense of the King of Naples; but it was unfortunately destroyed, during the revolution there in 1799, by the furious & ignorant populace, who attacked the Royal Printing Office, & destroyed the Plates. SALA died in 1800, inconsolable at his immense loss; but if his life had been prolonged during 8 years only, his old age would have been consoled by the reproduction of his grand work by Monsieur CHORON, in his *"Principes de Composition des Ecoles D'Italie."* It is from the latter excellent & valuable collection of the most scientific productions of the genuine Italian School, that the above specimen of SALA's profound knowledge of Counterpoint, has been adapted for the Organ, expressly for insertion in the present publication.

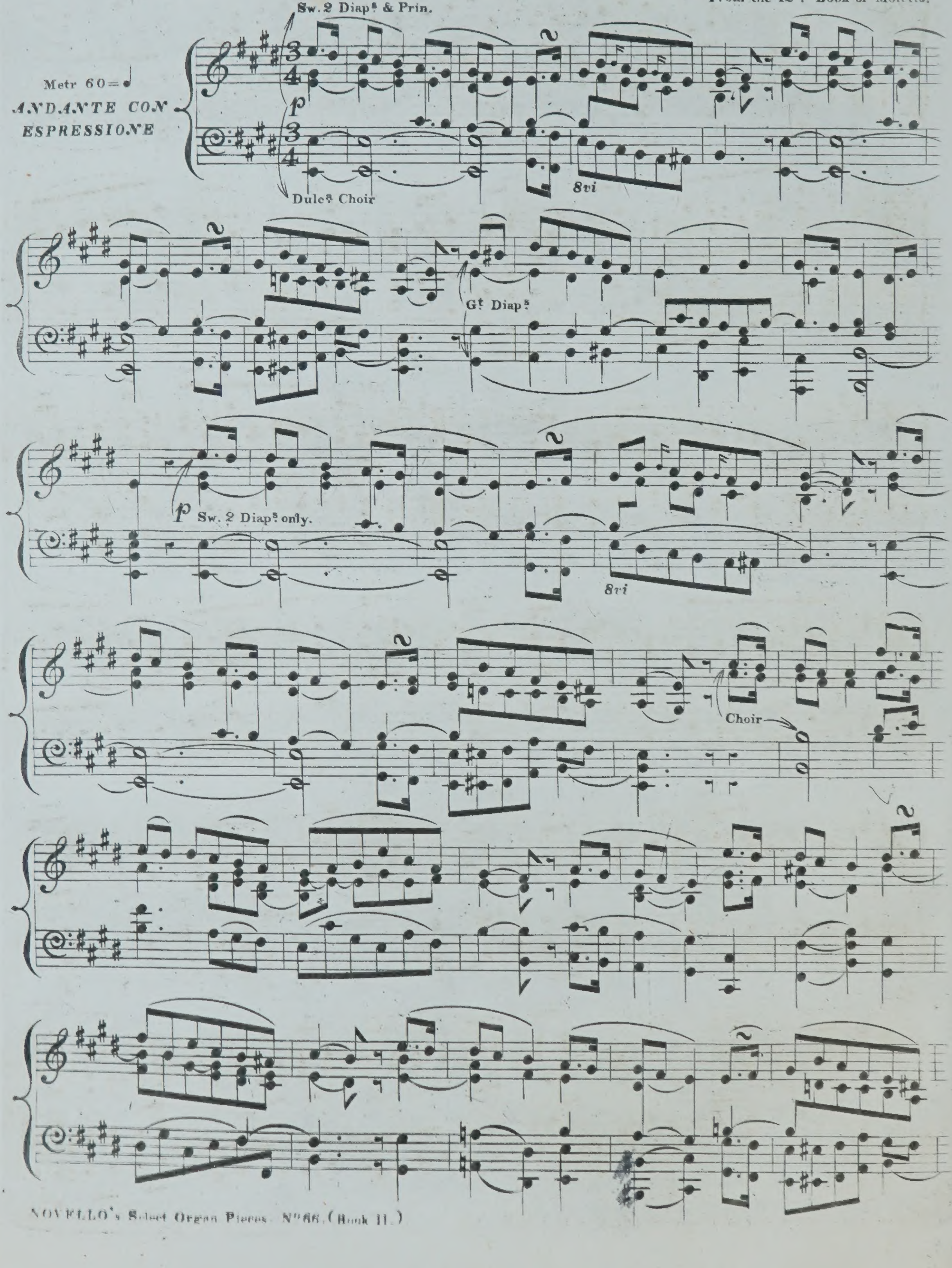

Double Augmentation
in the Bass
8vi
8vi
8vi
Fine.

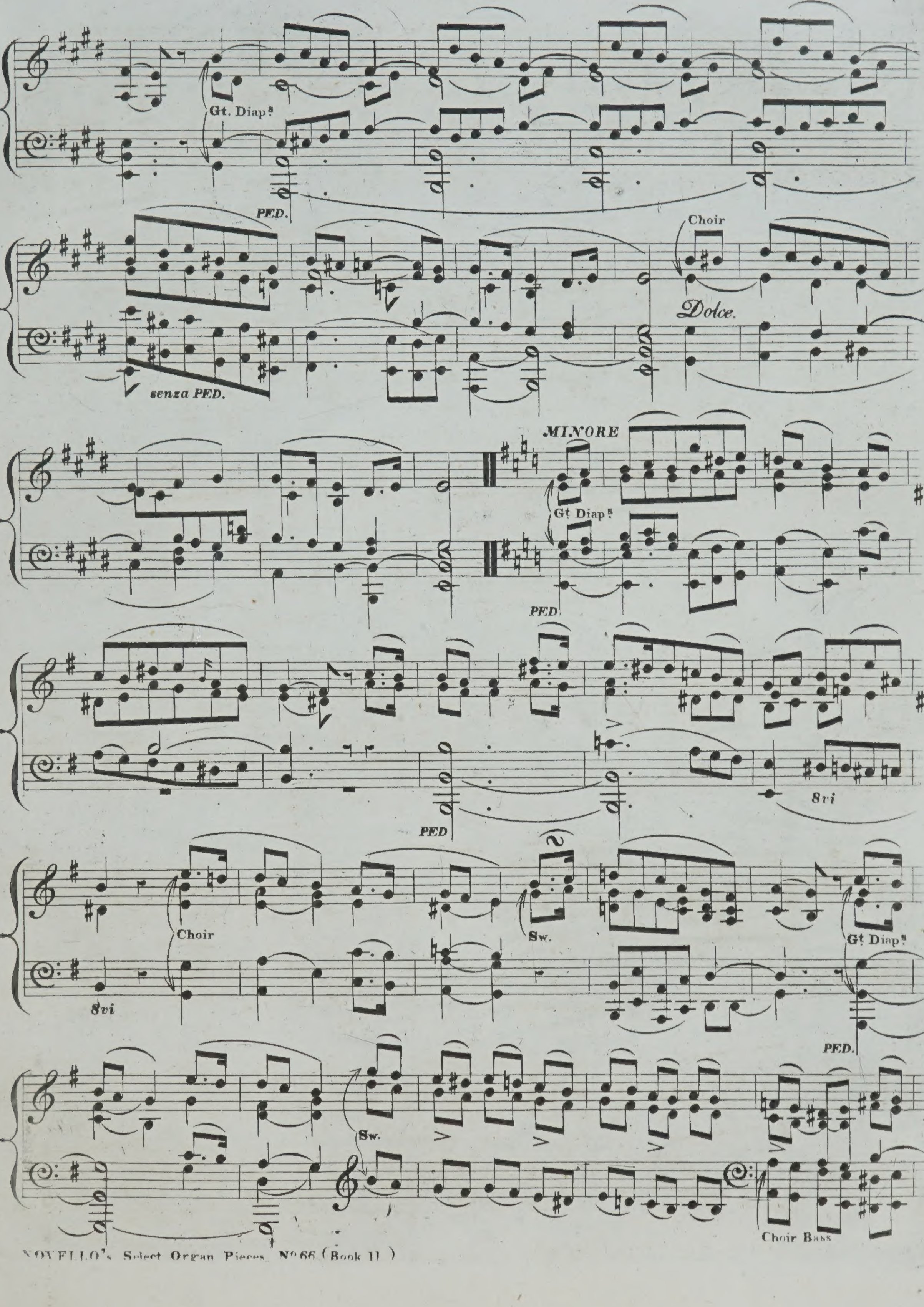
End of Nº 65.

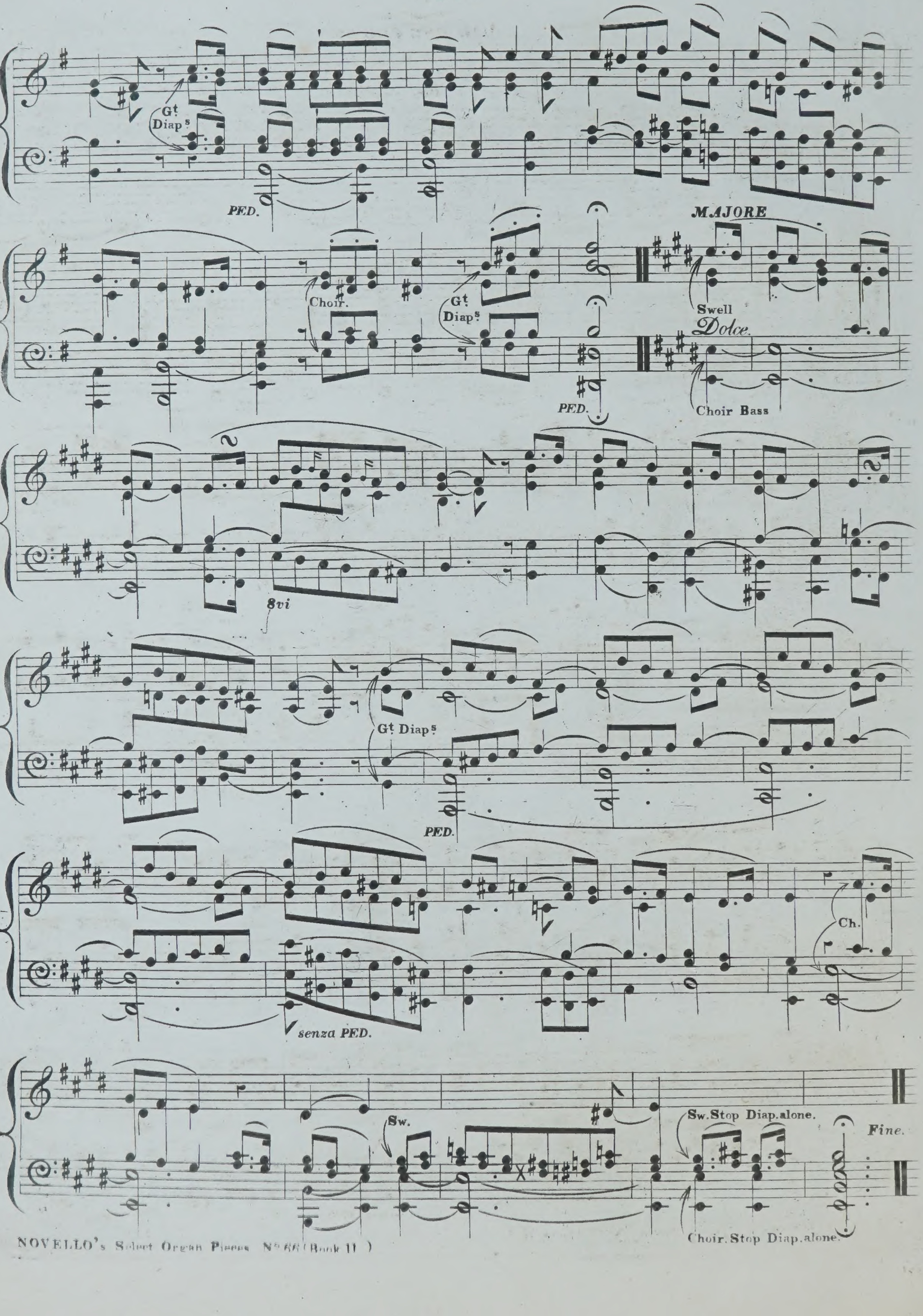
TREBLE SOLO & QUARTETT.

O JESU AMATOR NOSTER.

V. NOVELLO.
From the 12th Book of Motetts.


Metr 60 = ♩
ANDANTE CON ESPRESSIONE
Sw. 2 Diaps & Prin.
p
Dulcs Choir
8vi
Gt Diaps
p Sw. 2 Diaps only.
8vi
Choir

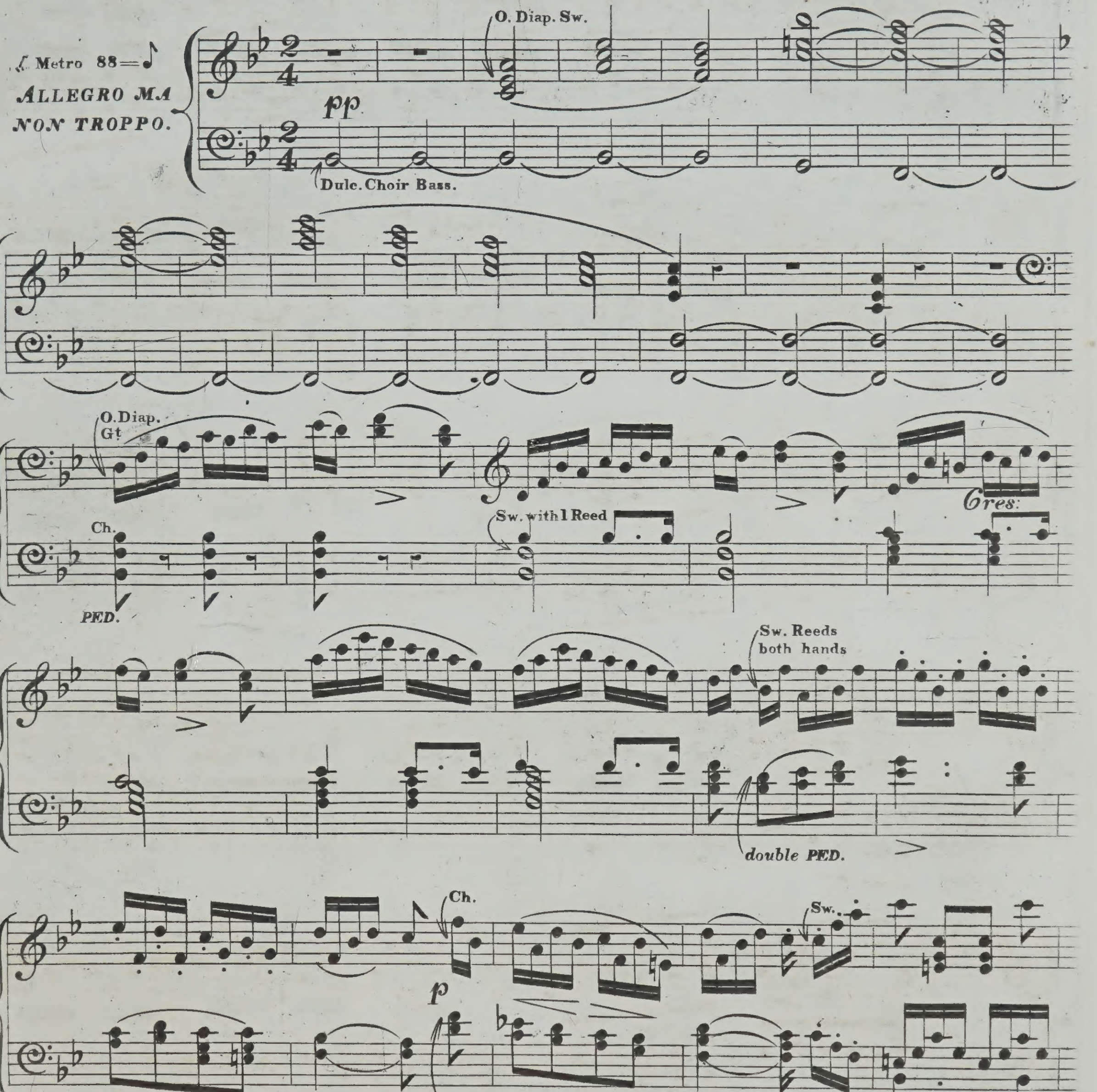

Gt. Diap^s
PED.
senza PED.
Choir
Dolce.
MINORE
G^t Diap^s
PED
PED
8vi
Choir
Sw.
8vi
G^t Diap^s
PED.
Sw.
Choir Bass

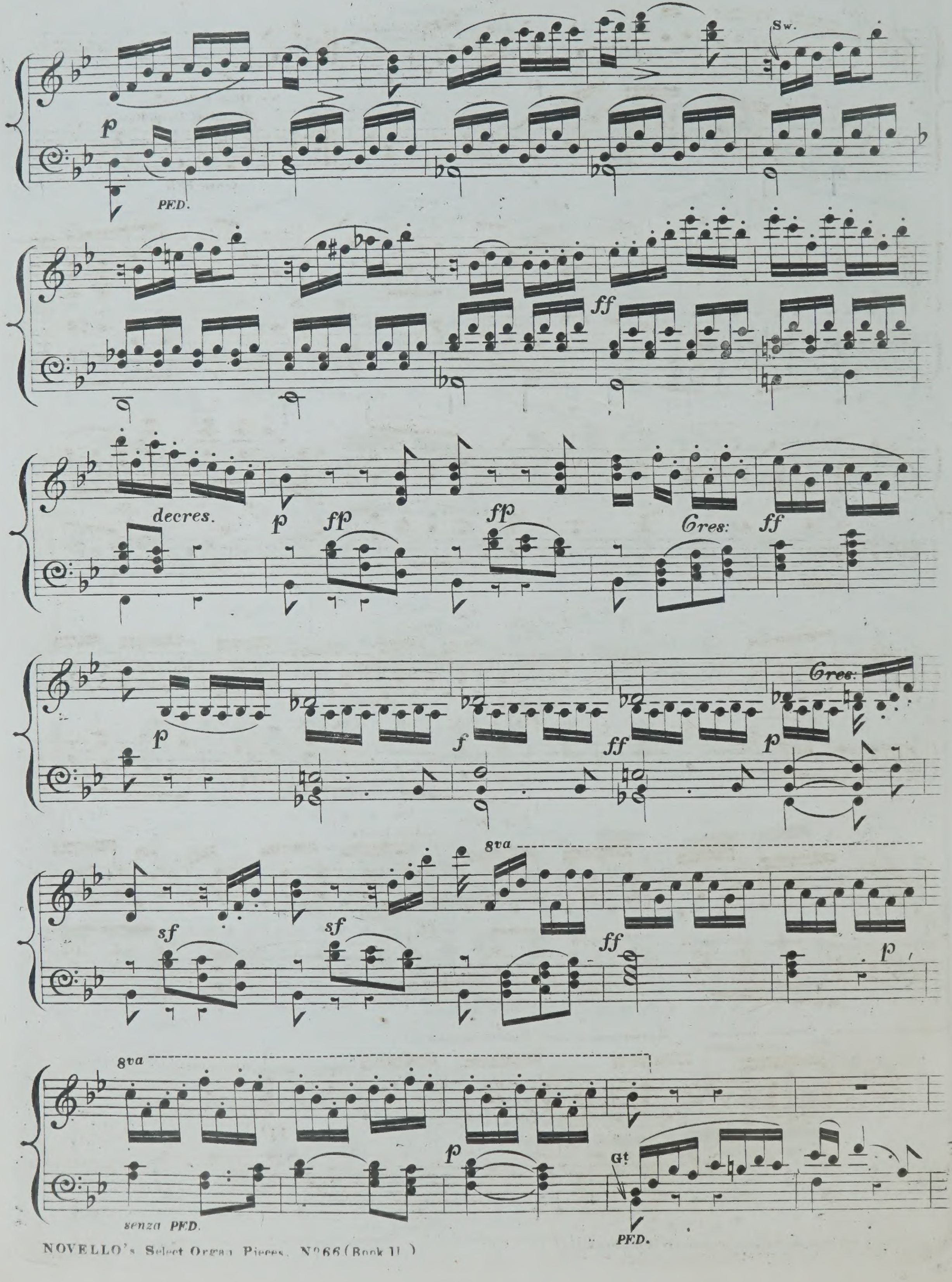

Gt. Diaps.
PED.
Choir.
Gt. Diaps.
PED.
MAJORE
Swell
Dolce.
Choir Bass
8vi
Gt. Diaps.
PED.
senza PED.
Ch.
Sw.
Sw. Stop Diap. alone.
Fine.
Choir. Stop Diap. alone.

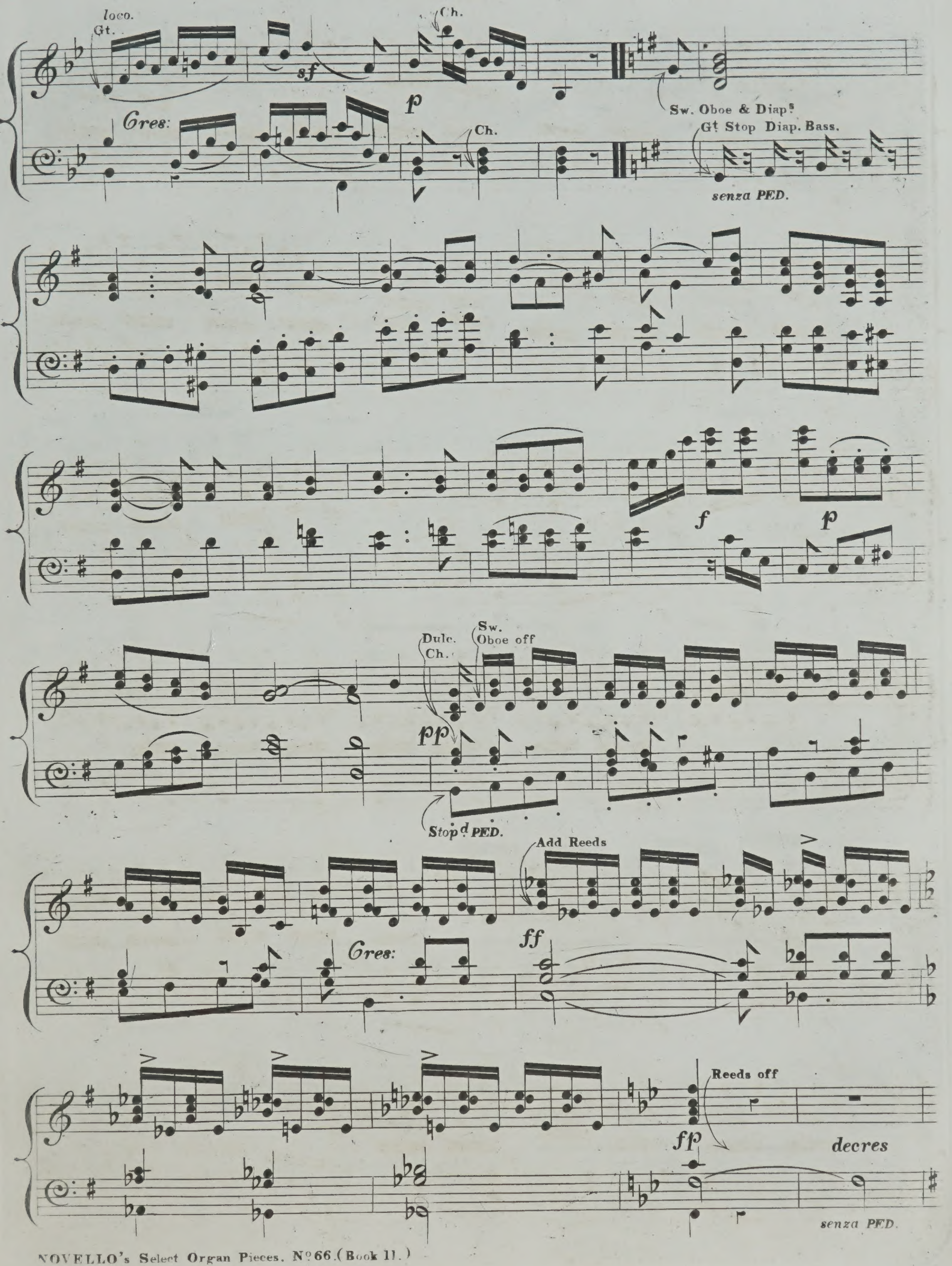
445 CHORUS.

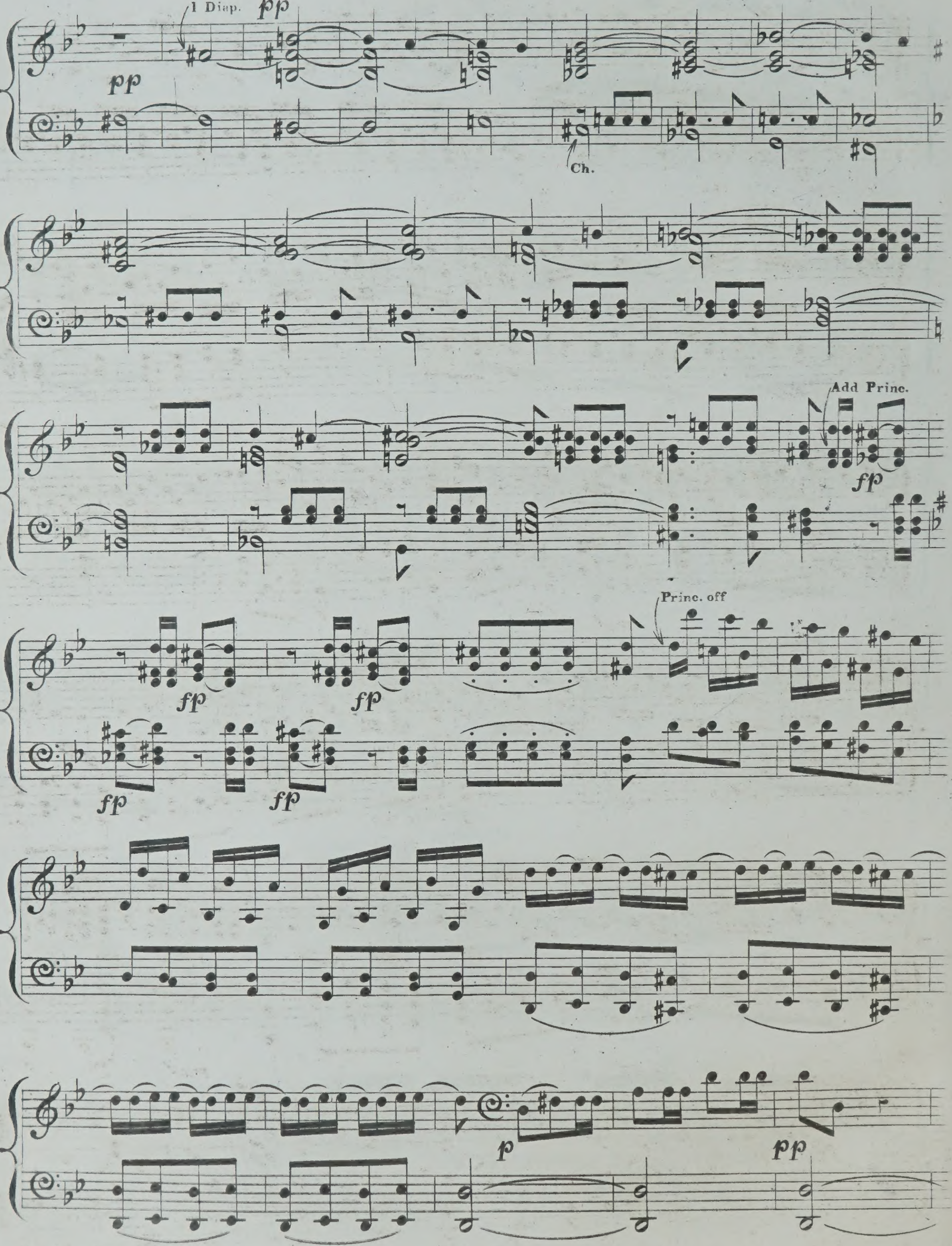
"AH CHE PIACER"

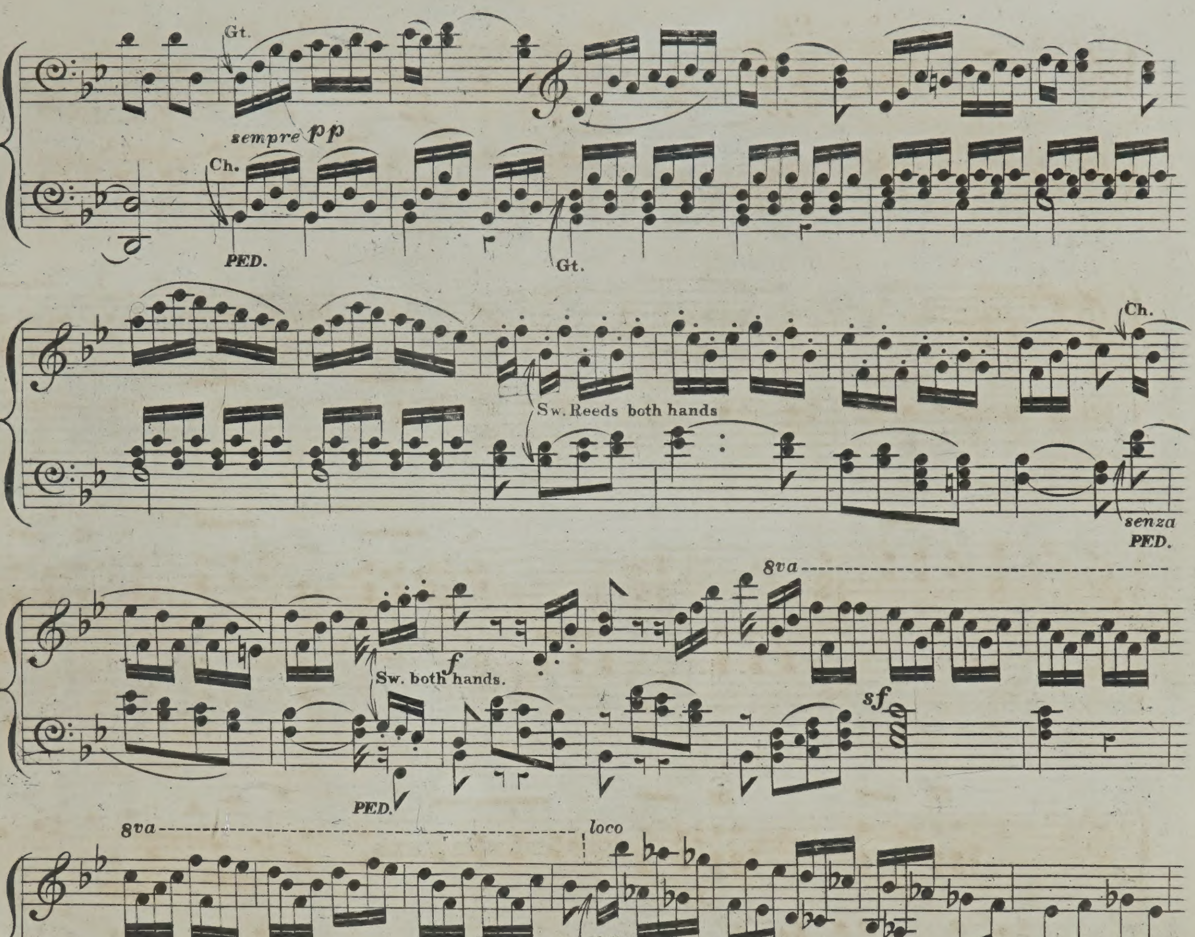
BEETHOVEN'S "FIDELIO"
Adapted for the Organ, by
J. PITTMAN. 1839.


Metro 88 = ♪
ALLEGRO MA NON TROPPO.
O. Diap. Sw.
pp
Dulc. Choir Bass.
O. Diap. Gt
Ch.
PED.
Sw. with 1 Reed
Cres:
Sw. Reeds both hands
double PED.
Ch.
p
senza PED.
Sw.
PED.
Cres:
f
Gt Diaps both hands.
p
sf
tr
senza PED.
PED.


Sw.
p
PED.
ff
decres.
p
fp
fp
Cres:
ff
p
f
ff
p
Cres:
sf
sf
8va
ff
p
8va
p
senza PED.
Gt
PED.


loco.
Gt.
Cres:
sf
Ch.
p
Ch.
Sw. Oboe & Diap.s
Gt Stop Diap. Bass.
senza PED.
f
p
Dulc.
Ch.
Sw.
Oboe off
pp
Stopd PED.
Add Reeds
Cres:
ff
Reeds off
fp
decres
senza PED.


1 Diap.
pp
pp
Ch.
Add Princ.
fp
Princ. off
fp
fp
fp
fp
p
pp


Gt.
sempre pp
Ch.
PED.
Gt.
Sw. Reeds both hands
Ch.
senza PED.
8va
Sw. both hands.
f
sf
PED.
8va
loco
pp Ch. Dul.
senza PED.
Sw Diaps & Prin.
fp
fp
fp
PED.
fp
fp
Prin. off.
pp
1 Dia. only
Fine.

(This Work to be continued.)

AGNUS DEI.

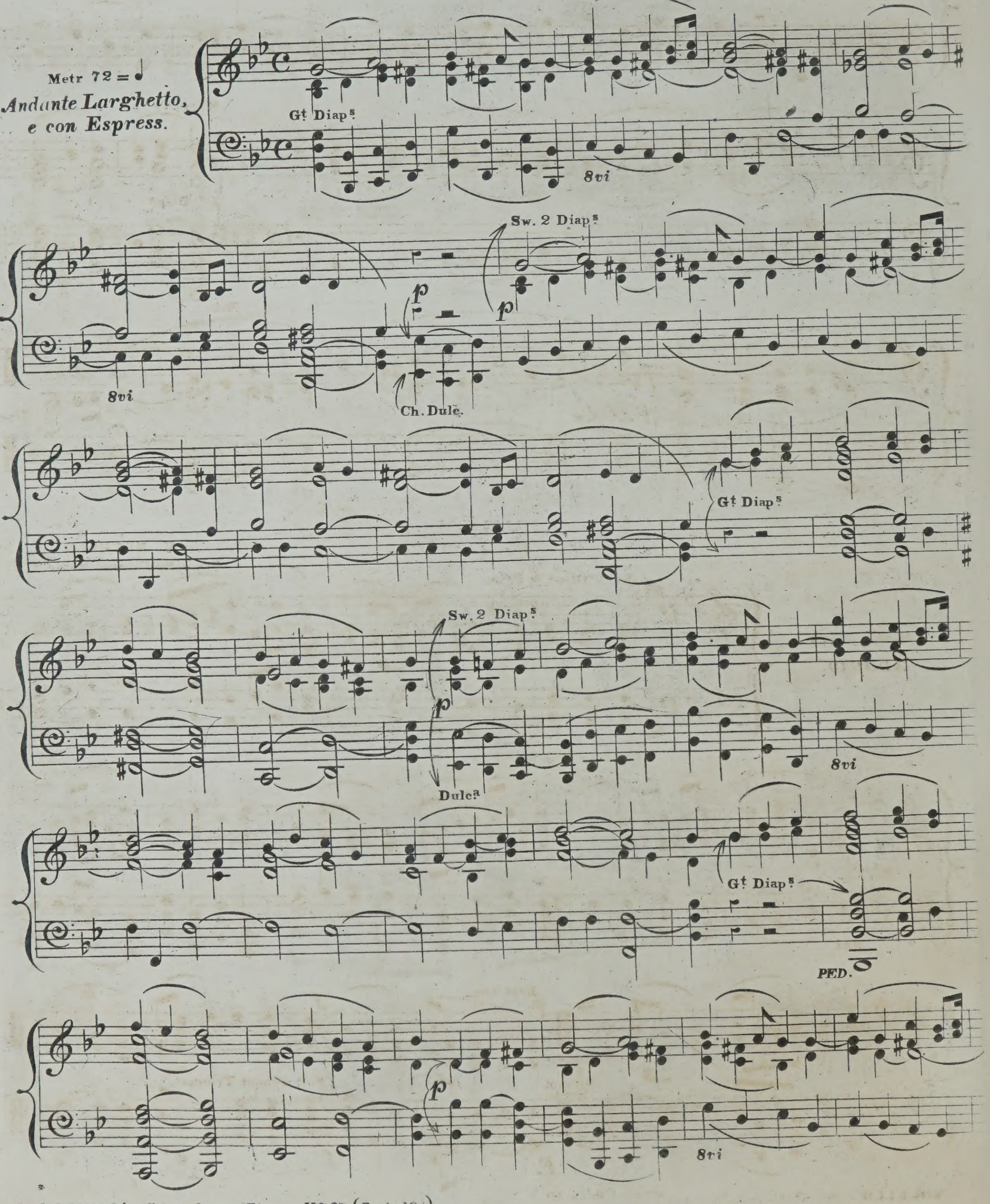
X

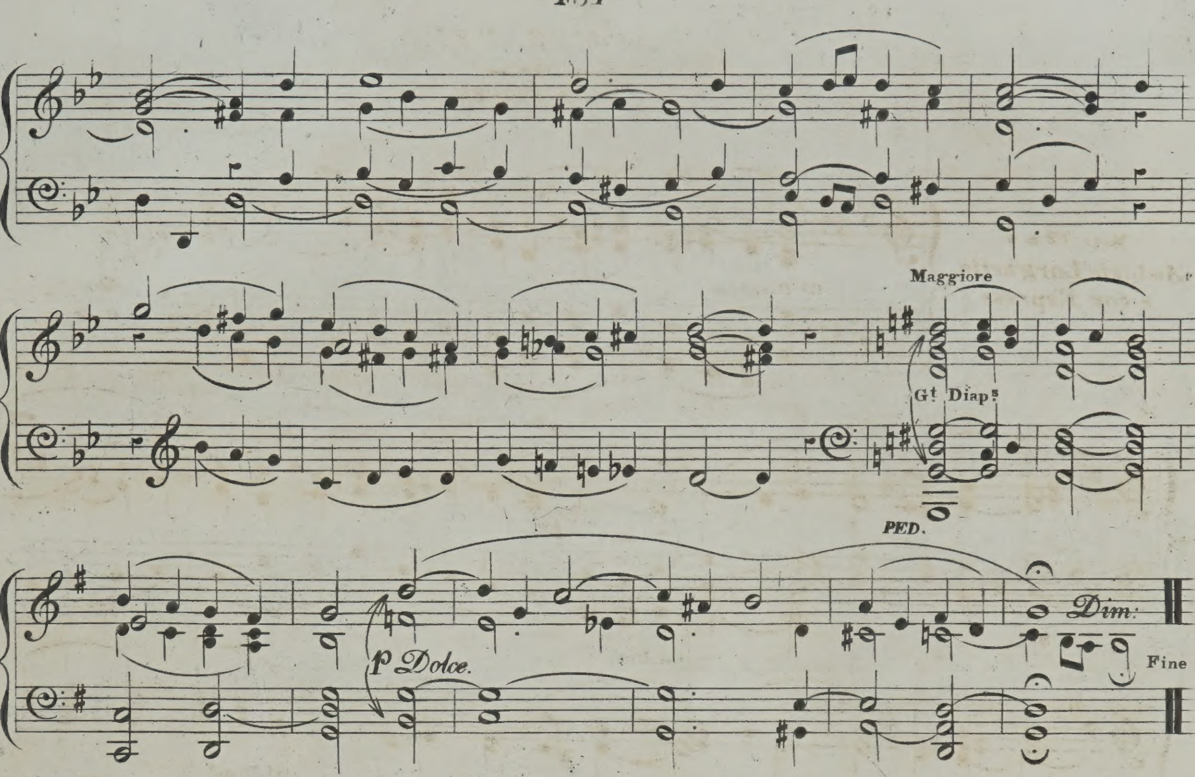
For 4 VOICES.

V. NOVELLO.

From the Convent Mass. No 2.

Metr 72 = ♩
Andante Larghetto,
e con **Espress.**


Gt Diaps
8vi
Sw. 2 Diaps
p
p
Ch. Dulc
Gt Diaps
Sw. 2 Diaps
p
Dulca
8vi
Gt Diaps
PED.
p
8vi

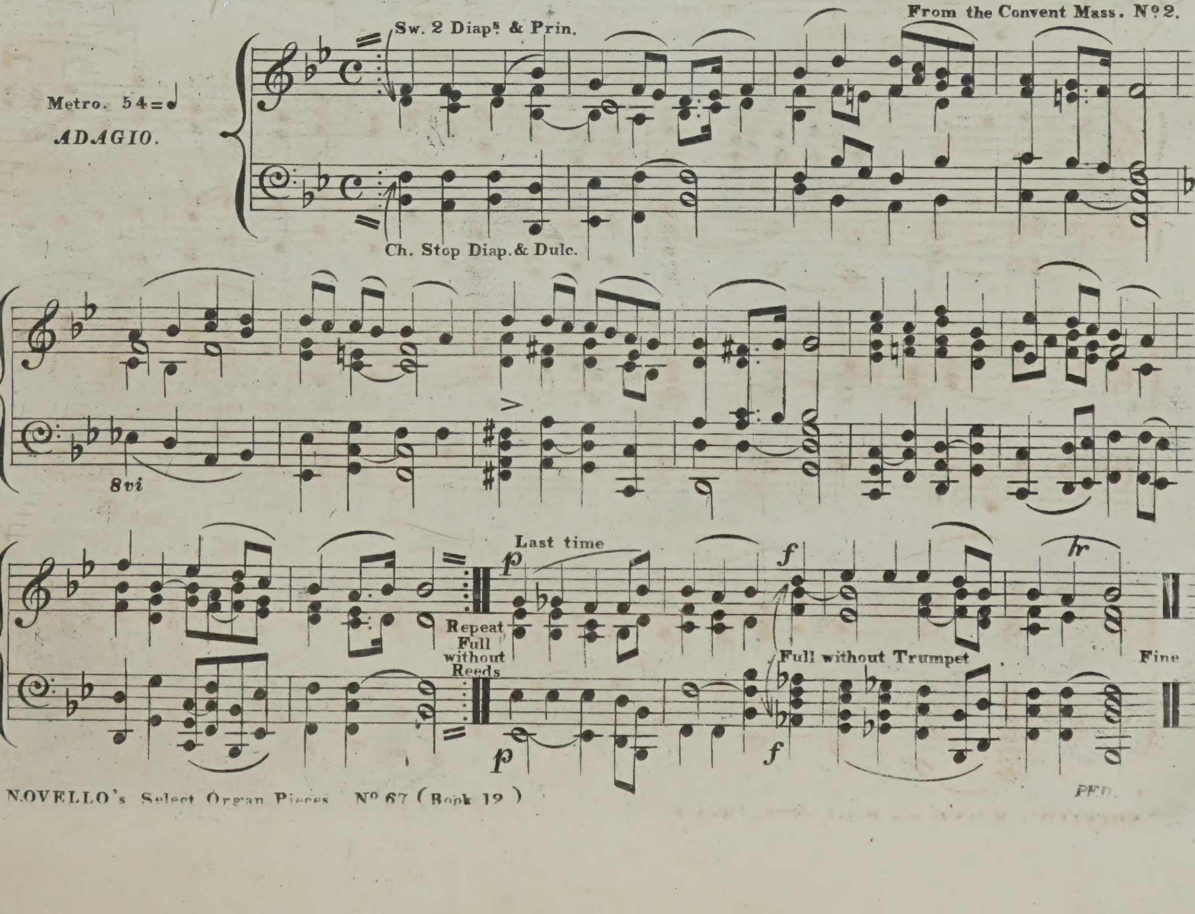

Maggiore
Gt Diaps
PED.
p Dolce.
Dim:
Fine

TANTUM ERGO.

For 4 VOICES.

V. NOVELLO.

From the Convent Mass. No 2.

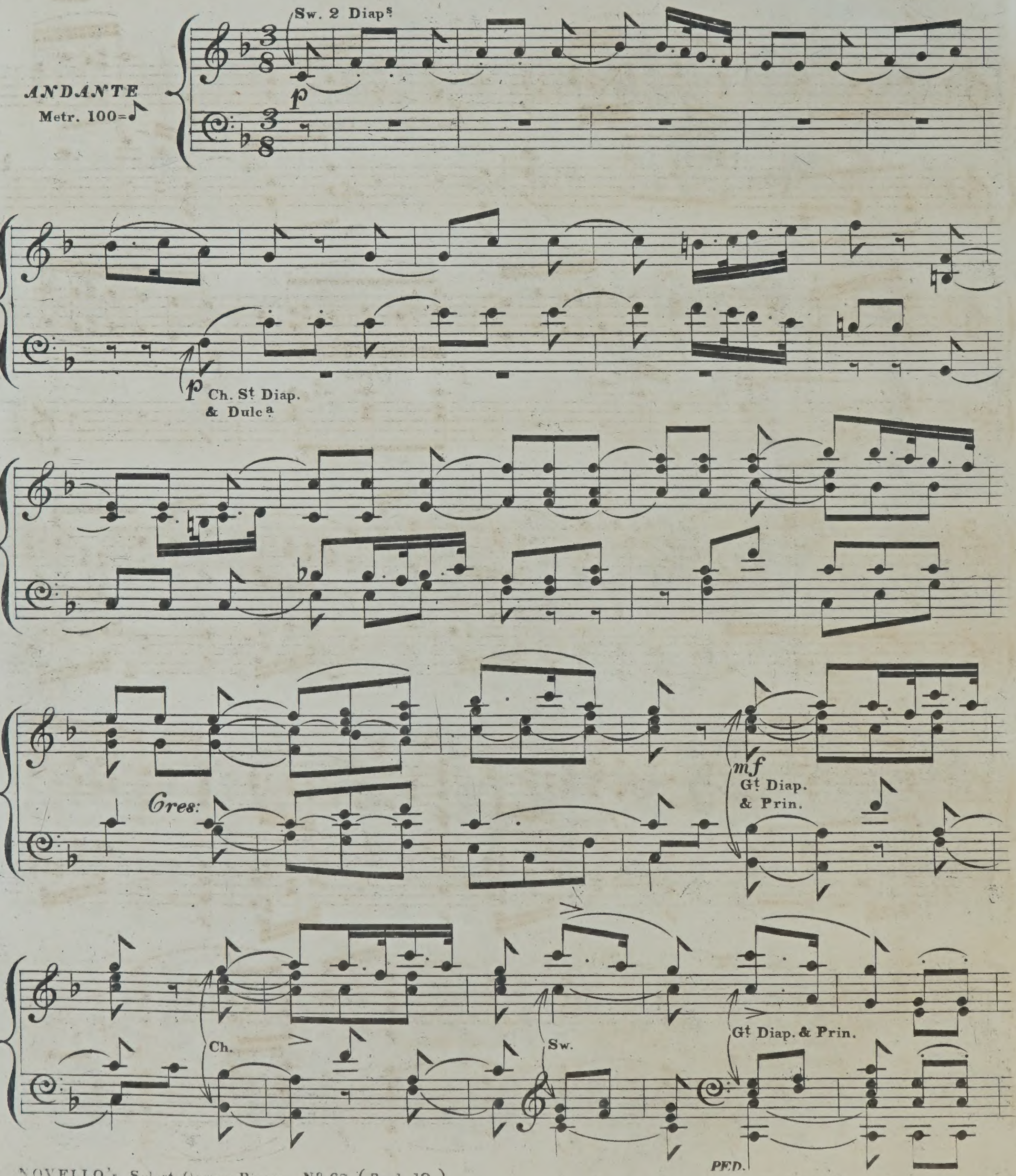

Metro. 54=♩
ADAGIO.
Sw. 2 Diaps & Prin.
Ch. Stop Diap. & Dulc.
8vi
Last time
p
Repeat Full without Reeds
f
Full without Trumpet
p
f
Fine
PED.

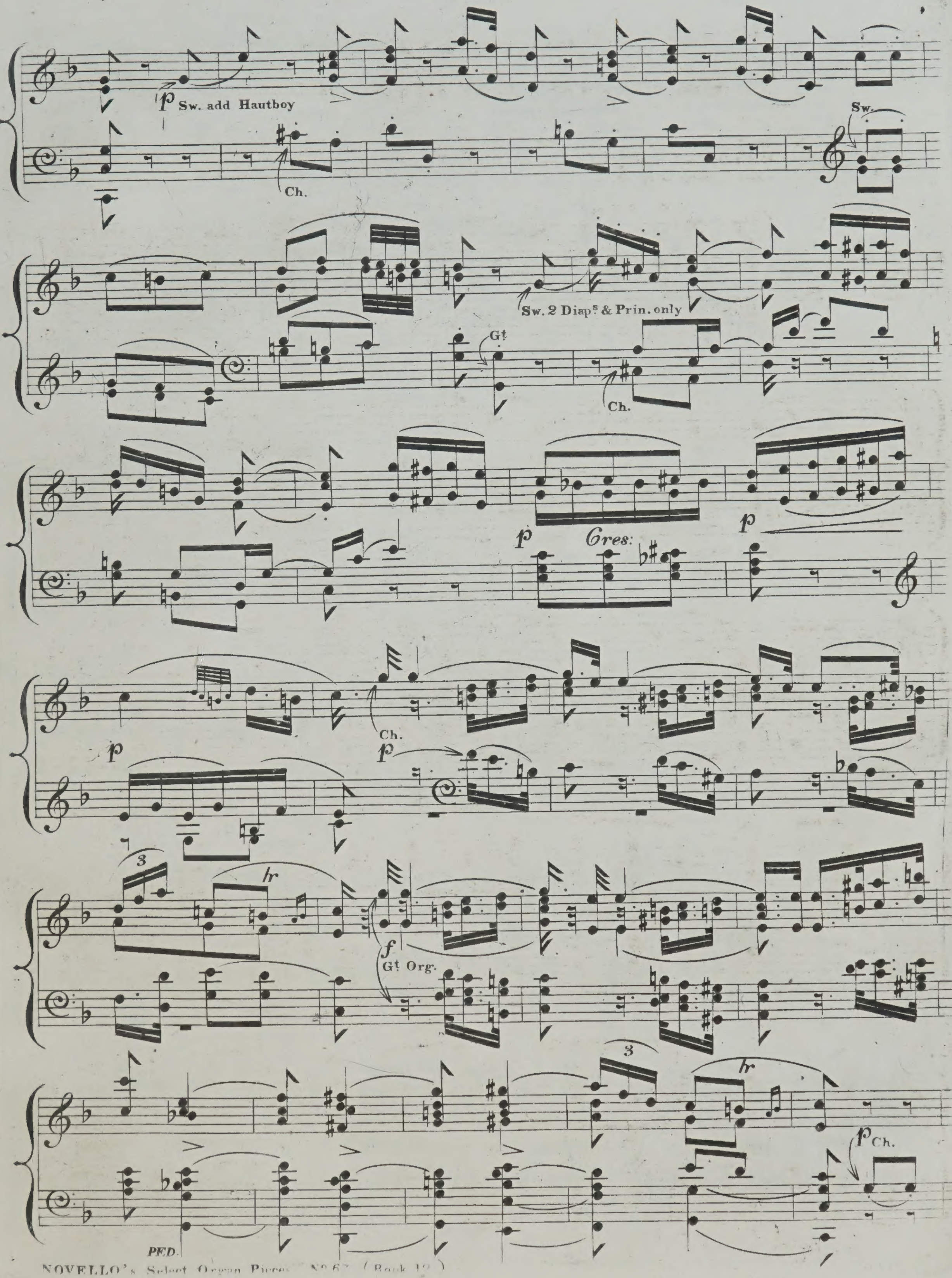
THE SLOW MOVEMENT,

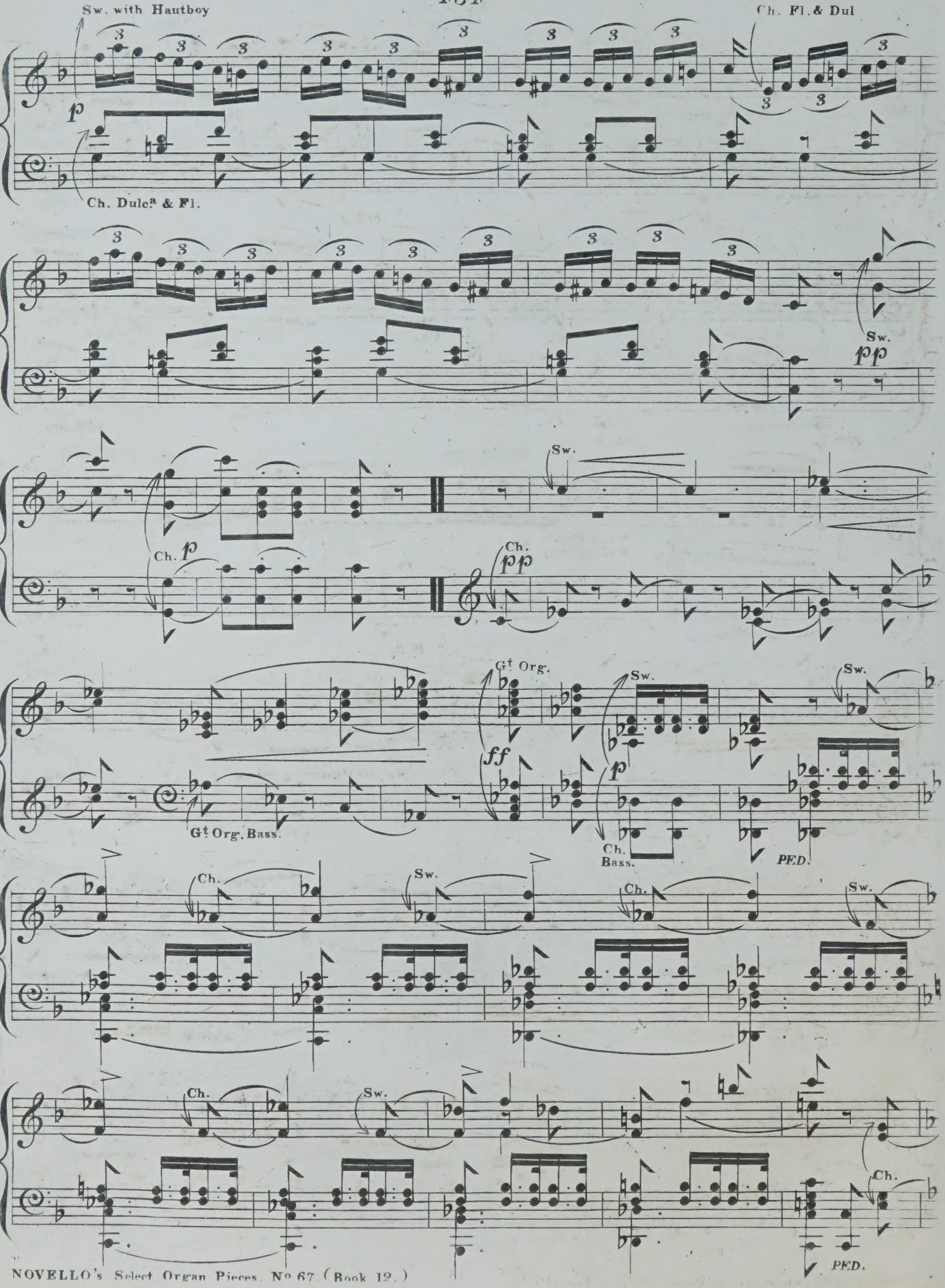
From BEETHOVEN'S FIRST SINFONIE, in C Major.

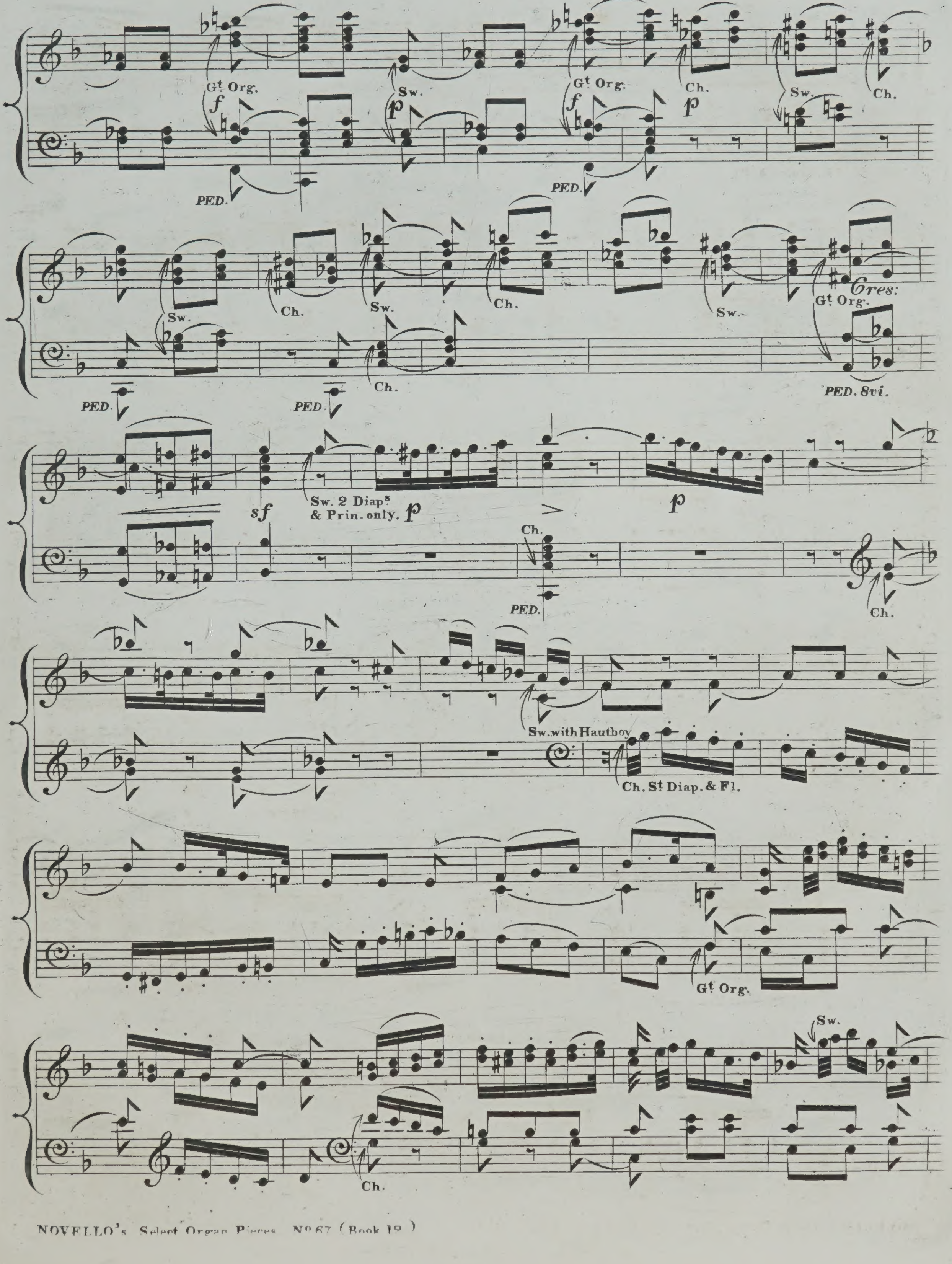
Prepare the Stops thus }
Swell. 2 Diap^s.
Great Organ. 2 Diap^s. & Principal.
Choir. Stop Diap. & Dulciana.

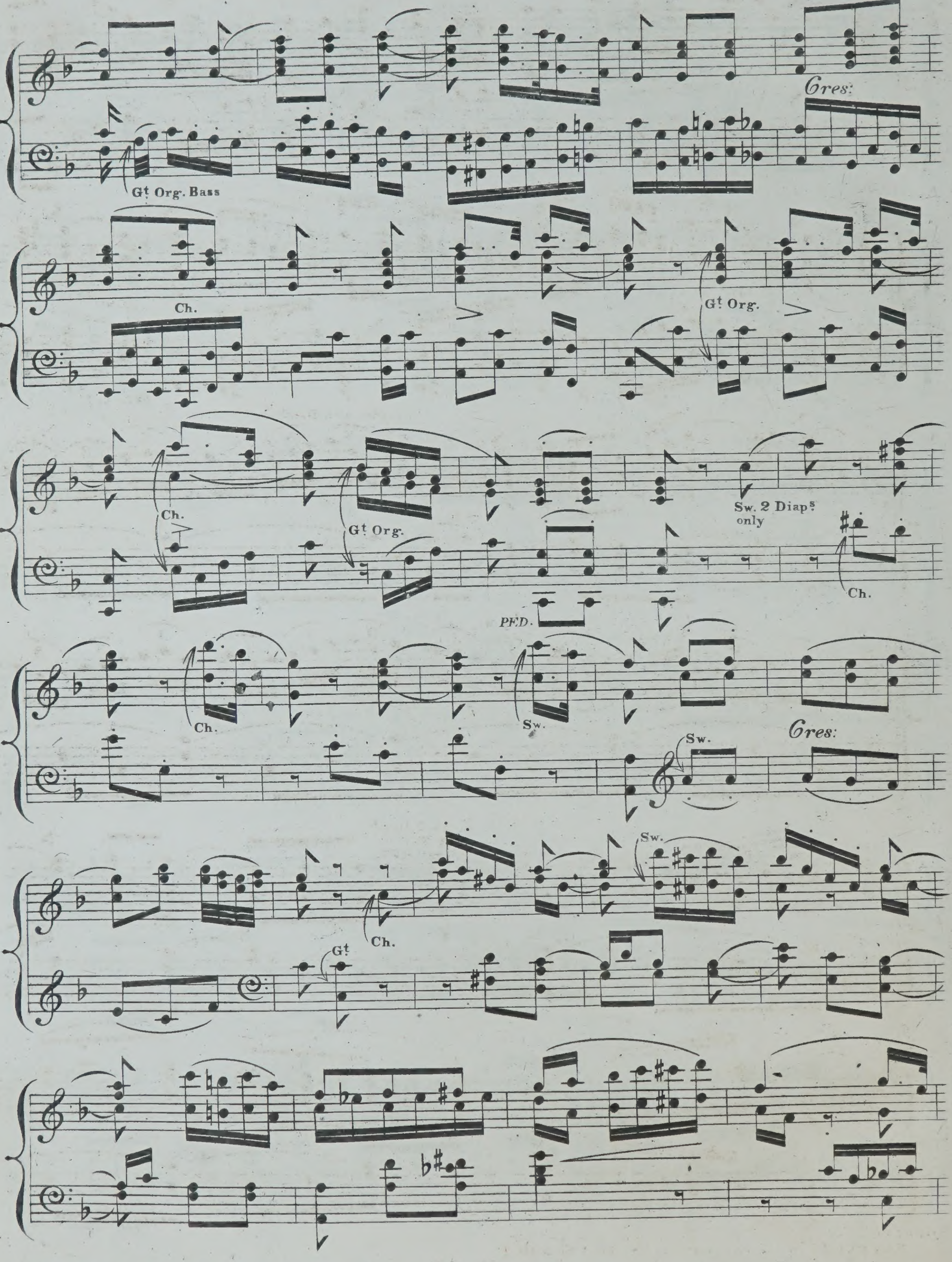
Newly arr^d from the Full Score,
expressly for this Work,
by V. Novello, 1839.

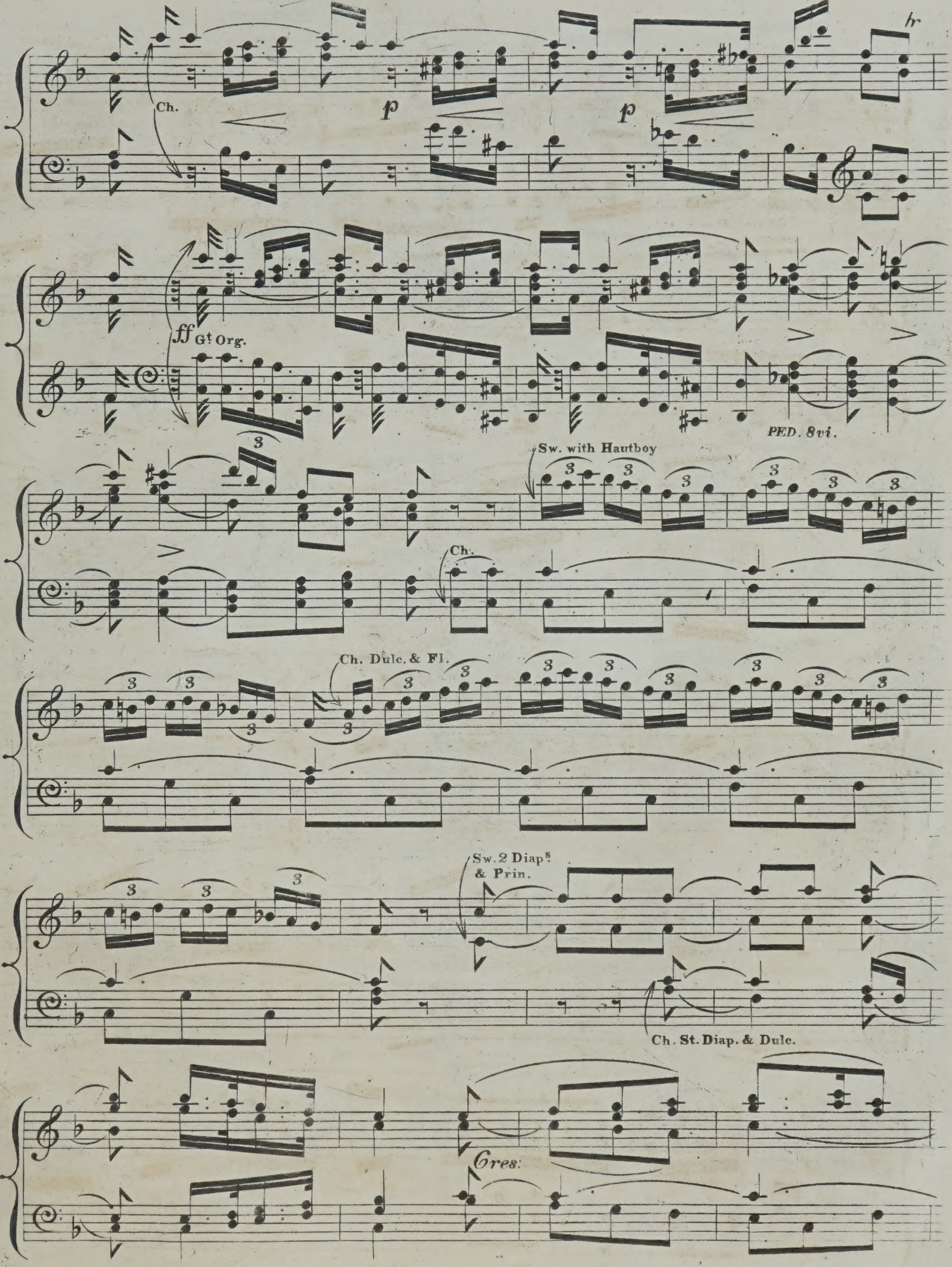

ANDANTE
Metr. 100=♪
Sw. 2 Diap^s.
p
p Ch. S^t Diap. & Dulc^a.
Cres:
mf
G^t Diap. & Prin.
Ch.
Sw.
G^t Diap. & Prin.
PED.

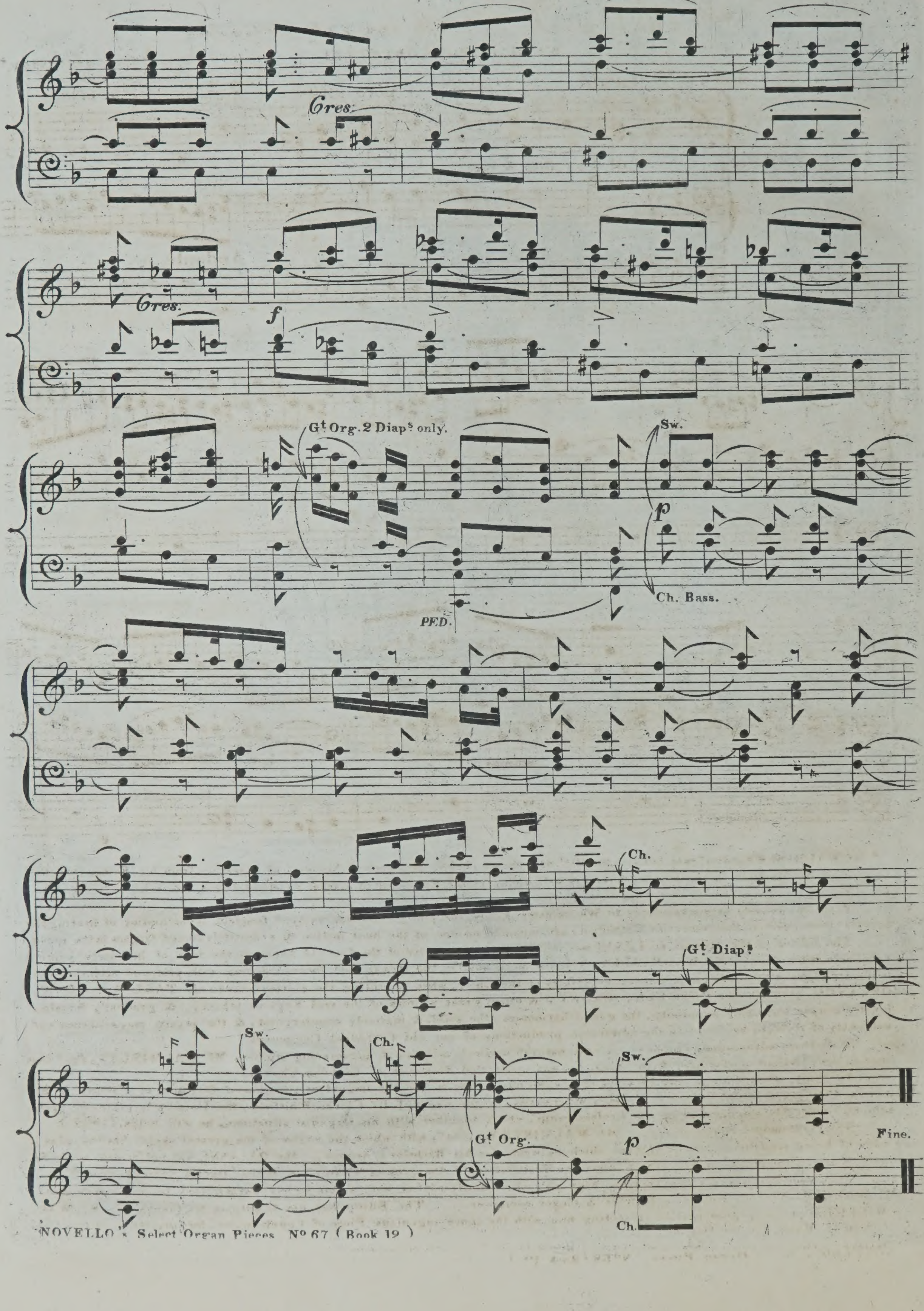

p Sw. add Hautboy
Ch.
Sw.
Sw. 2 Diapˢ & Prin. only
Gᵗ
Ch.
p
Cres:
p
p
Ch.
p
3
tr
f
Gᵗ Org.
3
tr
p Ch.
PED.


Sw. with Hautboy
p
Ch. Dulc.a & Fl.
Ch. Fl. & Dul
Sw.
pp
Ch.
p
Sw.
Ch.
pp
Gt Org.
ff
Gt Org. Bass.
Sw.
p
Ch.
Bass.
PED.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
PED.


Gt. Org.
f
PED.
Sw.
p
Gt Org.
f
PED.
Ch.
p
Sw.
Ch.
Sw.
PED.
Ch.
Sw.
Ch.
Ch.
PED.
Sw.
Gt Org.
Cres:
PED. 8vi.
sf
Sw. 2 Diaps.
& Prin. only.
p
>
Ch.
PED.
p
Ch.
Sw. with Hautboy
Ch. St Diap. & Fl.
Gt Org.
Sw.
Ch.


Cres:
Gt. Org. Bass
Ch.
Gt. Org.
Ch.
Gt. Org.
Sw. 2 Diaps. only
Ch.
PED.
Ch.
Sw.
Sw.
Cres:
Sw.
Ch.
Gt.

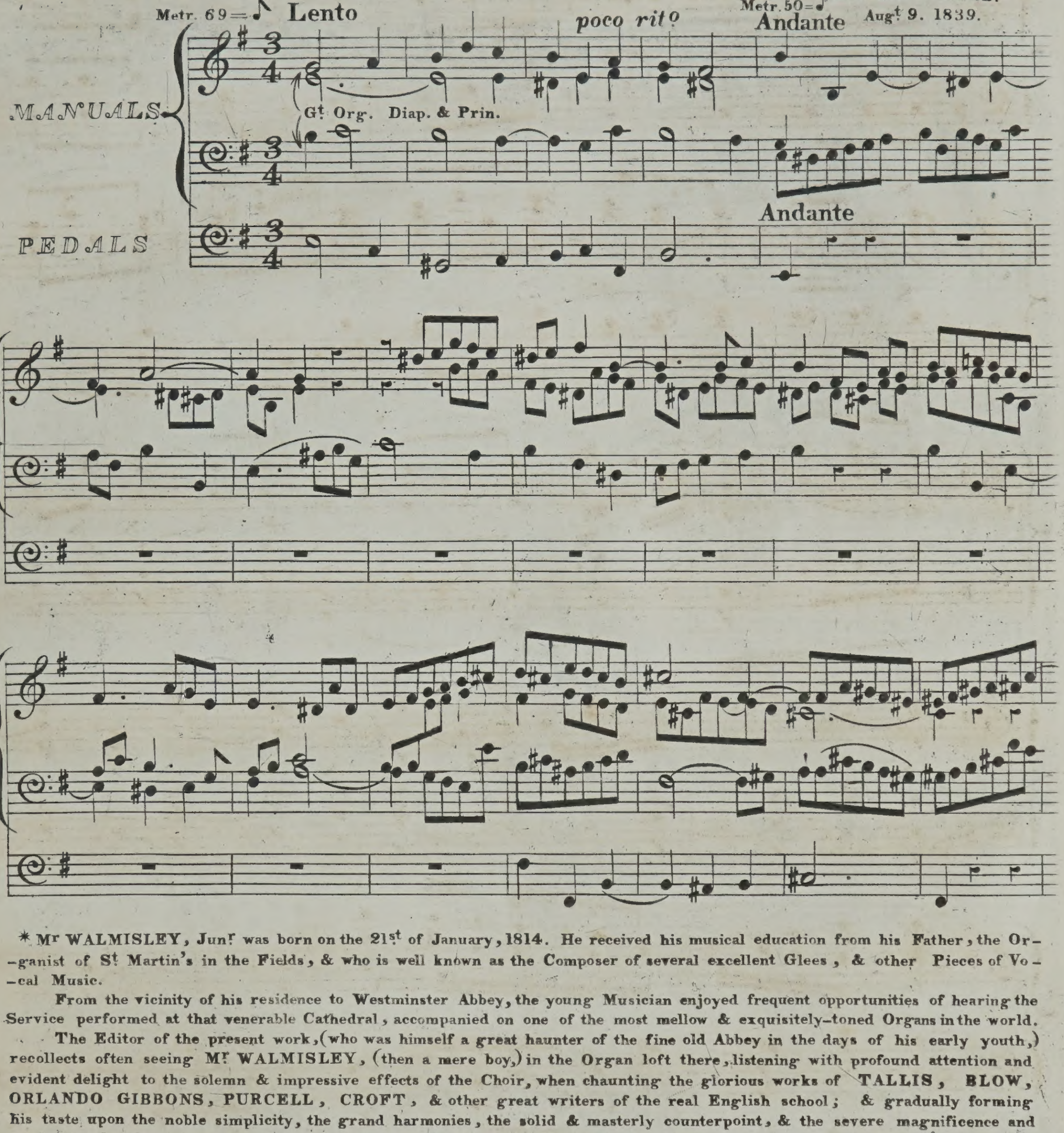

Ch.
p
p
tr
ff Gt Org.
PED. 8vi.
Sw. with Hautboy
Ch.
Ch. Dulc. & Fl.
Sw. 2 Diaps & Prin.
Ch. St. Diap. & Dulc.
Cres:


Cres.
Cres.
f
Gt Org. 2 Diaps only.
Sw.
p
Ch. Bass.
PED.
Ch.
Gt Diaps
Sw.
Ch.
Gt Org.
Sw.
p
Ch.
Fine.

PRELUDE & FUGUE FOR THE ORGAN.

WITH PEDALS OBLIGATI.

THOS ATTWOOD WALMISLEY.*
MUS. BAC. CANTAB.
Augt 9. 1839.



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* Mr WALMISLEY, Junr was born on the 21st of January, 1814. He received his musical education from his Father, the Organist of St Martin's in the Fields, & who is well known as the Composer of several excellent Glees, & other Pieces of Vocal Music.

From the vicinity of his residence to Westminster Abbey, the young Musician enjoyed frequent opportunities of hearing the Service performed at that venerable Cathedral, accompanied on one of the most mellow & exquisitely-toned Organs in the world.

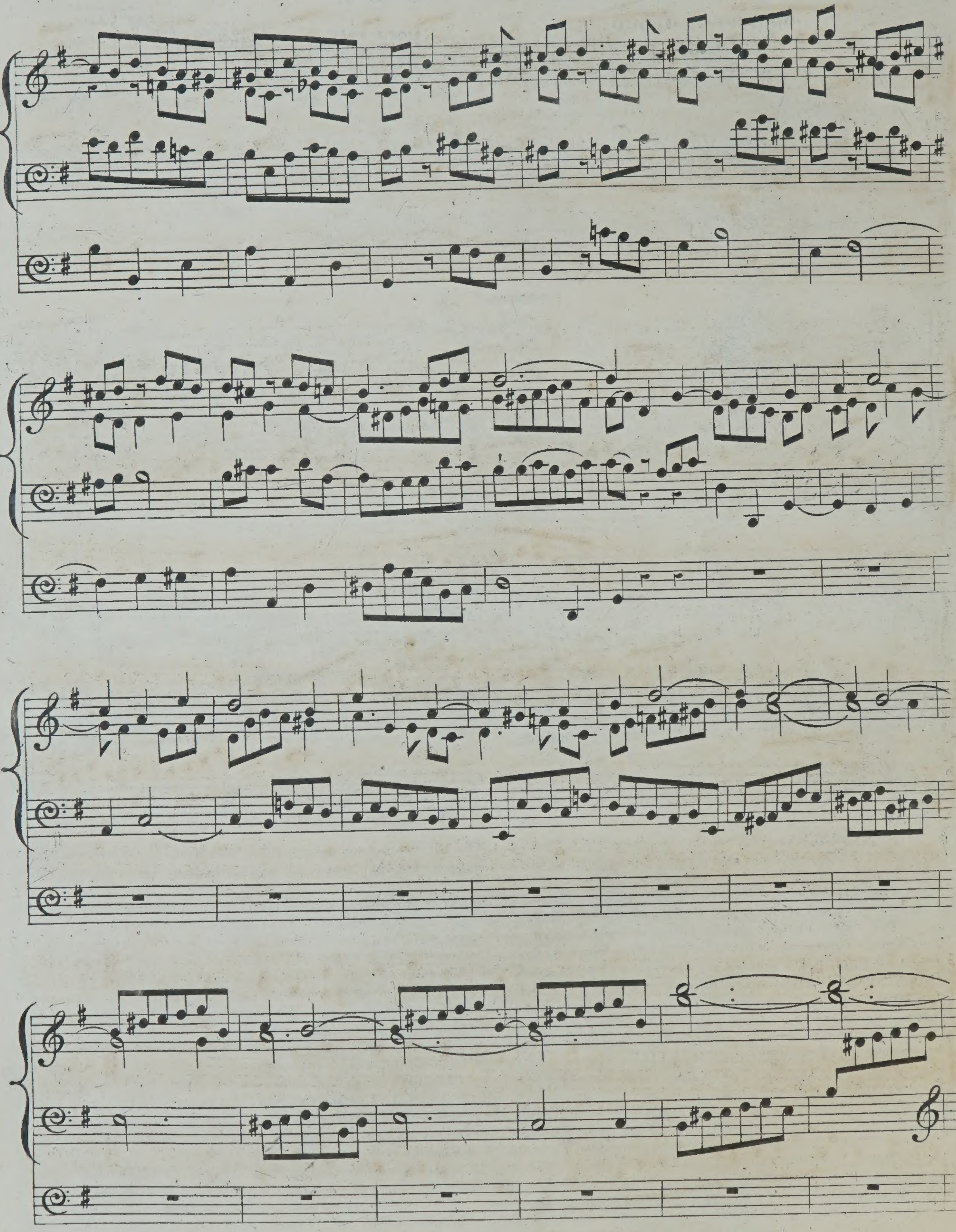
The Editor of the present work, (who was himself a great haunter of the fine old Abbey in the days of his early youth,) recollects often seeing Mr WALMISLEY, (then a mere boy,) in the Organ loft there, listening with profound attention and evident delight to the solemn & impressive effects of the Choir, when chaunting the glorious works of TALLIS, BLOW, ORLANDO GIBBONS, PURCELL, CROFT, & other great writers of the real English school; & gradually forming his taste upon the noble simplicity, the grand harmonies, the solid & masterly counterpoint, & the severe magnificence and sublimity of style, to be found in the admirable productions of our old Cathedral Composers.

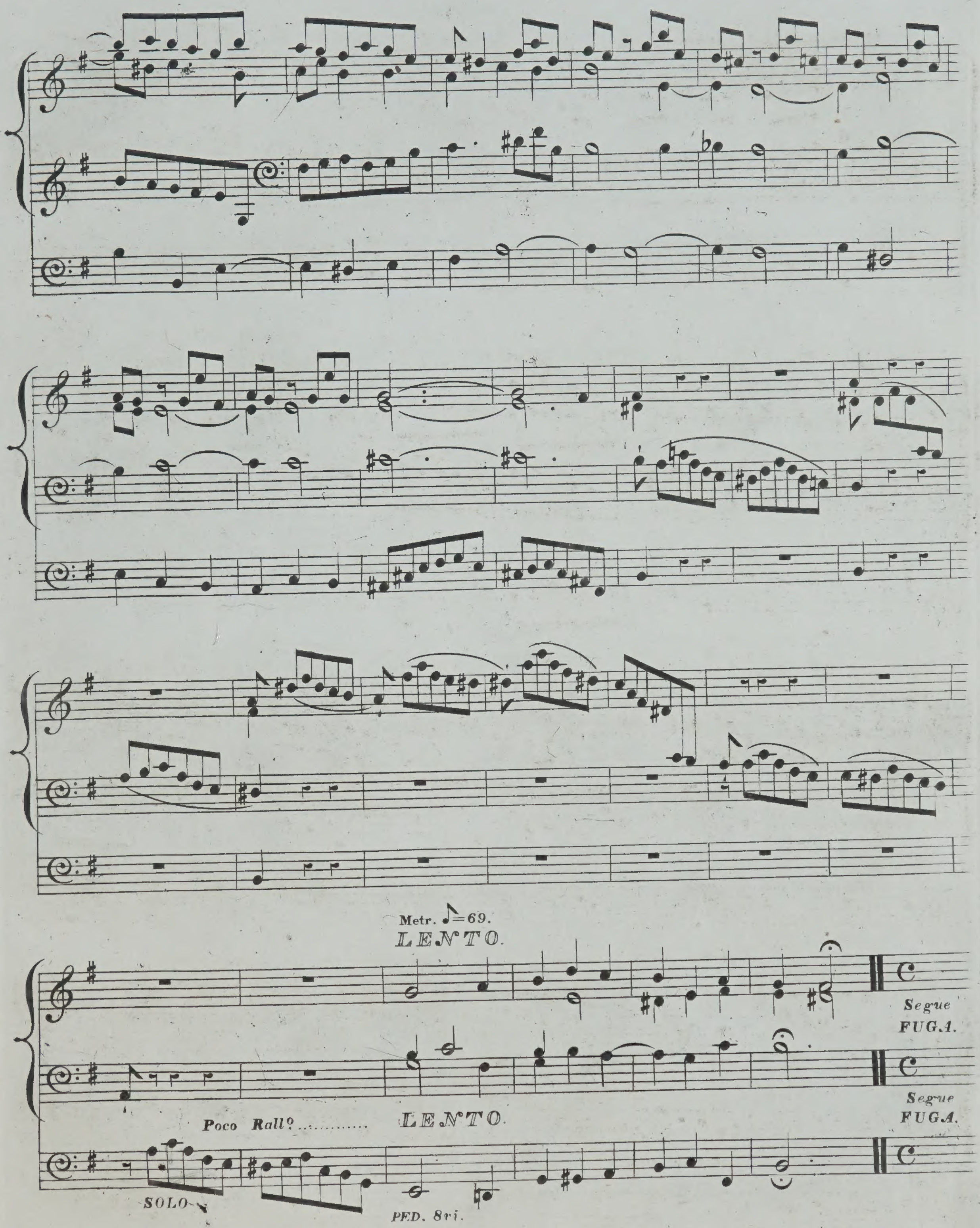
With these advantages, united to his own natural musical abilities & persevering studies, Mr WALMISLEY, Junr soon became an excellent performer; & in 1830, he was appointed Organist of Croydon Church.

In 1833, when he was only 19 years of age, he was chosen to fill the important situation of Organist of Trinity & St John's Colleges at Cambridge; & 3 years afterwards, on the death of Dr Clarke Whitfield, the University bestowed upon him the honorable appointment of the Professorship, which together with his Organist situations, he still holds. (1839.)

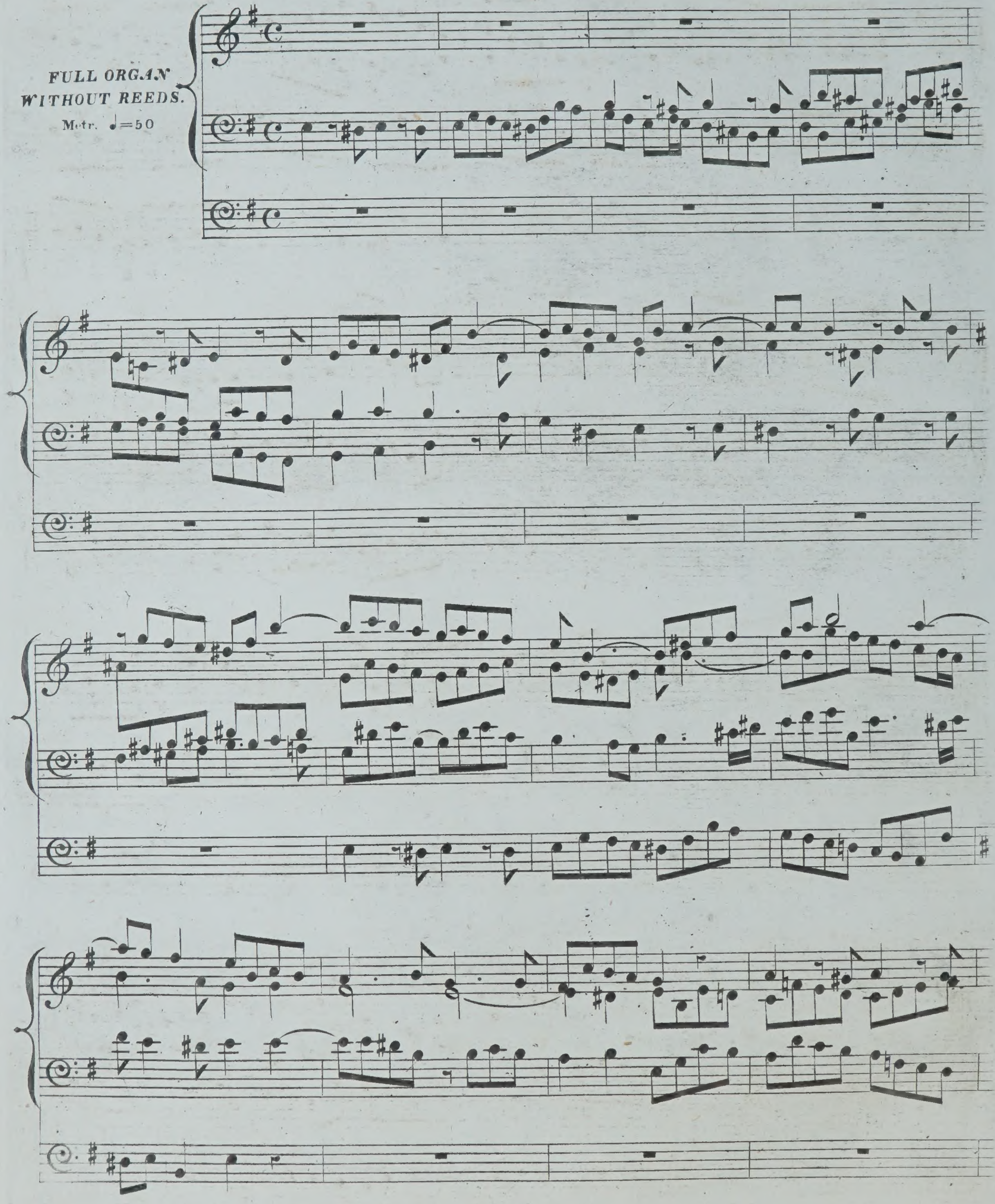
The 3 principal compositions of Mr WALMISLEY, Junr, with which the writer of the present sketch has the pleasure of being acquainted, are an Anthem which he wrote for his Bachelor's degree, the Ode which was performed in the Senate House, Cambridge, in July, 1835, upon the Installation of the present Chancellor; & the "Dublin Prize Anthem."

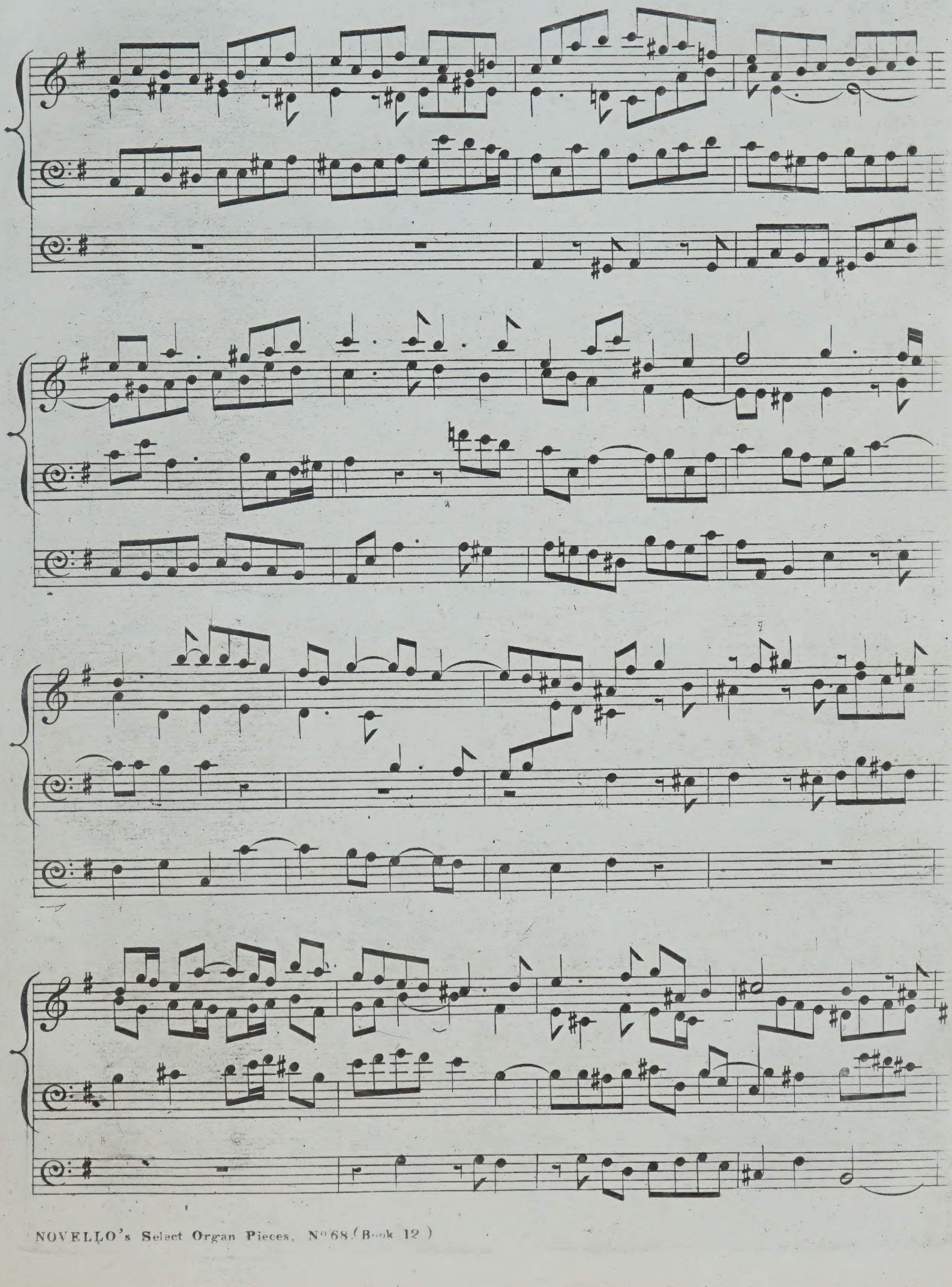
The latter composition has recently been published; & affords (as well as his former works) a very favorable specimen of Mr WALMISLEY's talents as a tasteful & clever composer. The Editor has now to subjoin his thanks for Mr WALMISLEY's obliging politeness, in presenting him with the above ingenious Piece of Counterpoint, for insertion in this Collection of Music for the Organ.

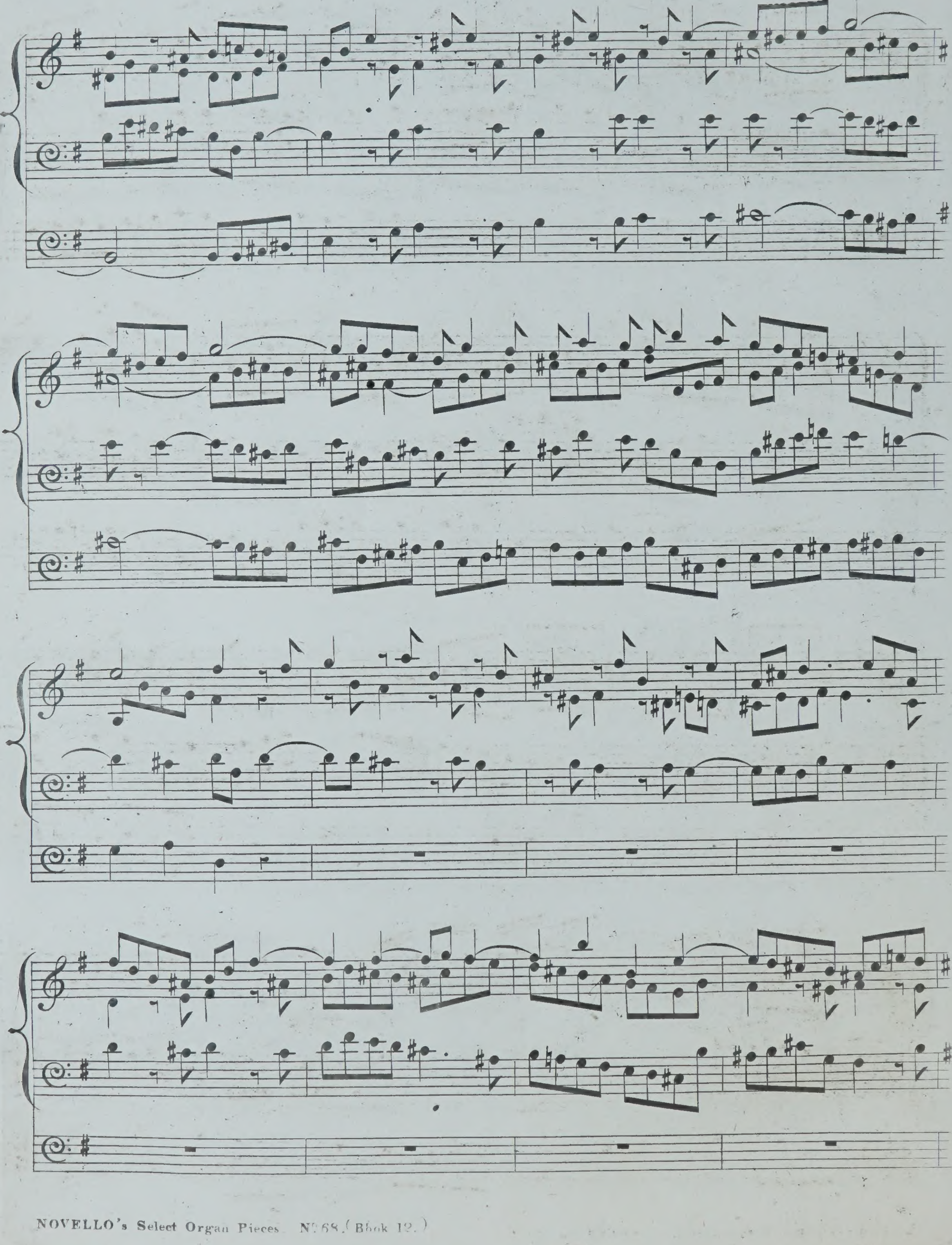


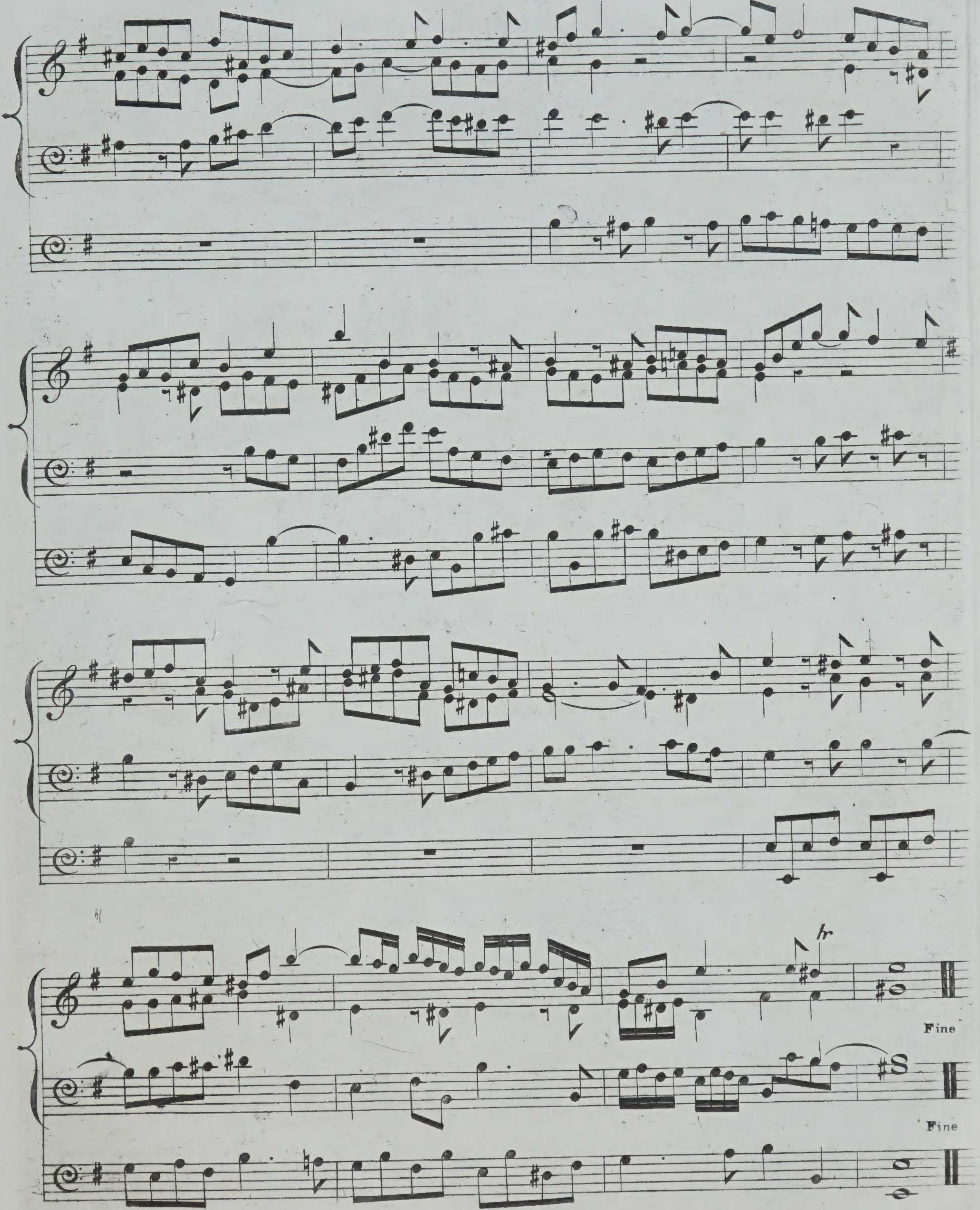

Metr. ♪=69.
LENTO.
Segue
FUG.A.
Segue
FUGA.
Poco Rallº. ....
LENTO.
SOLO
PED. 8vi.

FUGA.


FULL ORGAN WITHOUT REEDS.
Metr. ♩=50



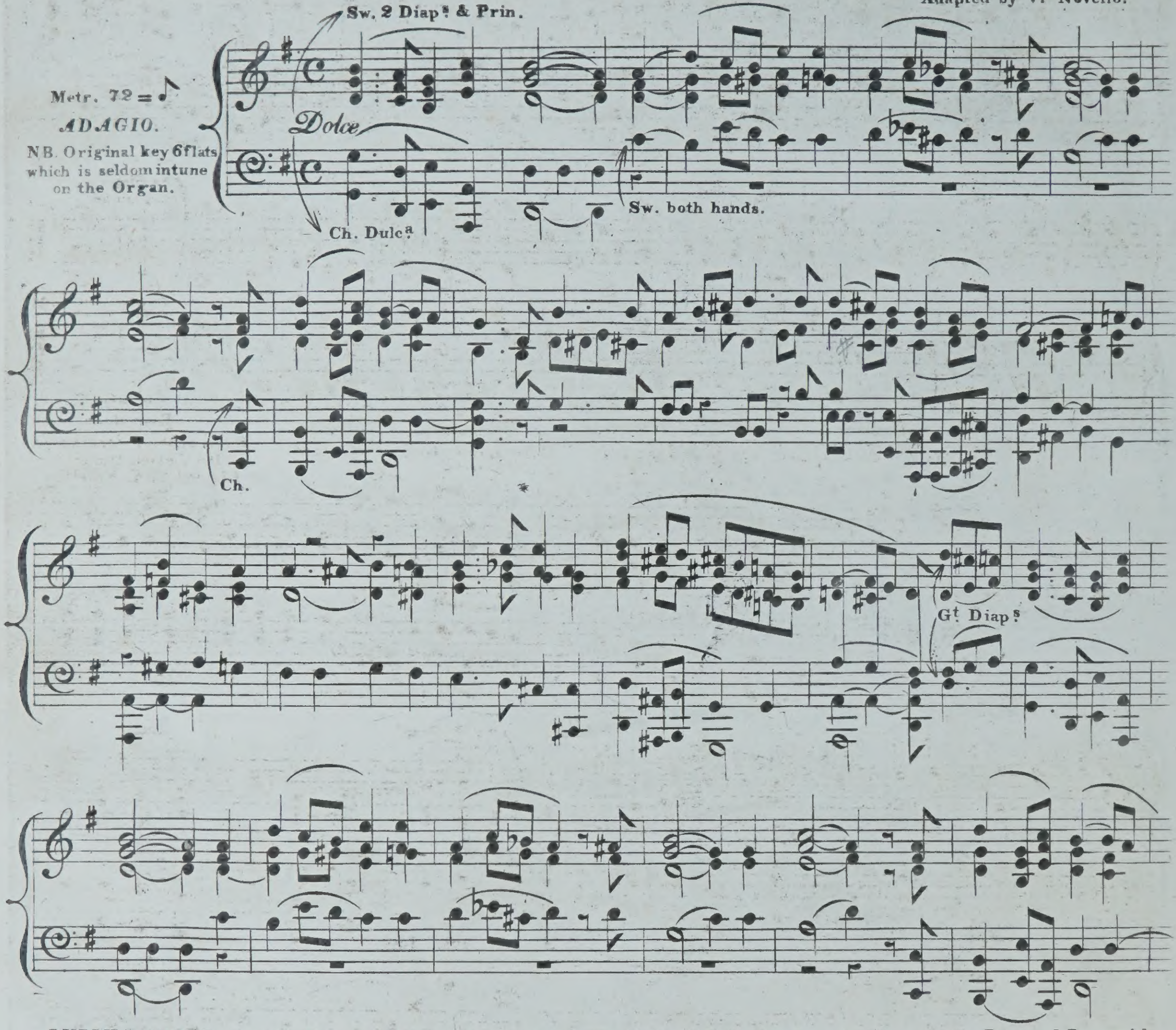



hr
Fine
Fine

"BLESSED ARE THE DEAD!"

QUARTETT & CHORUS.

From Spohr's Oratorio,
"Die Lezten Dinge"
Adapted by V. Novello.



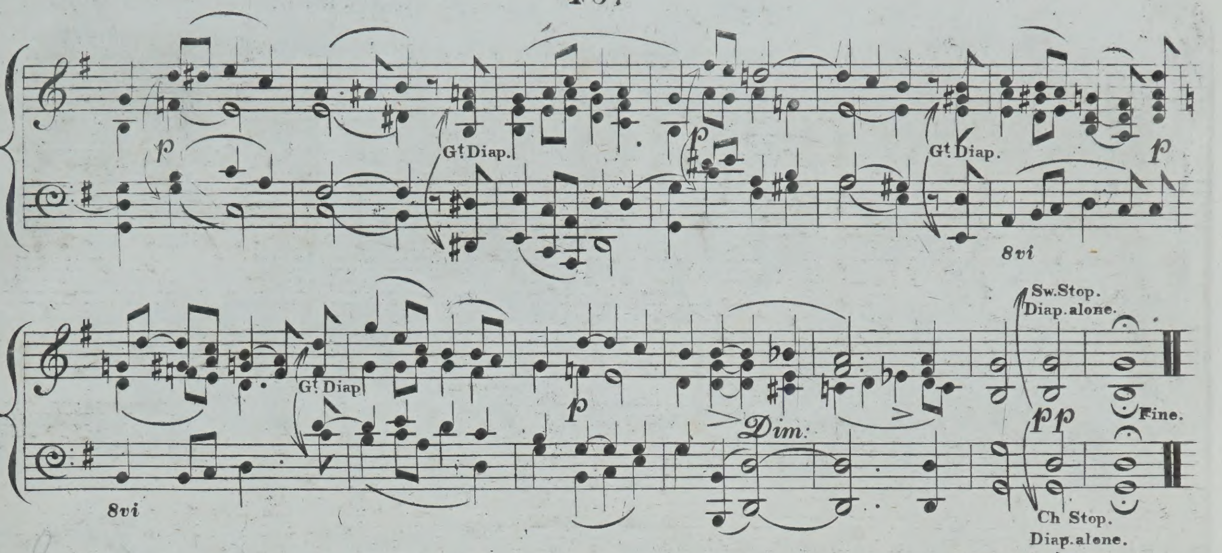
LUDWIG SPOHR, Concert-Master, Violinist, & Composer to The Duke of Gotha, was born at Seesen, in the Duchy of Brunswick, in 1784. His Instructors on the Violin were **MAUCAURT** & Franz Eck, with the latter of whom he went to Russia on a professional tour, playing Concertos, &c, when he was only 12 years old. In 1820, he visited this country, & performed at the Philharmonic Concerts, where he delighted all the real judges of fine playing, by his tasteful & masterly style, vigorous tone, graceful bowing, & extraordinary command of the Instrument. But his Musician-like & exquisite manner of playing, (especially in the *Adagios*, which are always the greatest test of excellence in a genuine, sterling performer,) was still better appreciated in Italy, where they paid him the high compliment of saying that "he was the finest *Singer* upon the Violin that had ever appeared."

His Compositions, which are very numerous, are of first-rate excellence, especially his Oratorios & Dramatic productions. In the latter department, his Operas of "Faust," "Jessonda," "Der Berg-gheist," "Azor & Zemira," "Der Alchymist," & "Pietro Von Abano," are written in the most elevated school of the Art; & some of the Songs, Duetts & Concerted Pieces, are worthy of *Mozart* himself.

In the estimation of the Editor of this work, **SPOHR** ranks as one of the greatest Composers now living: - for tho' it is true, that he occasionally repeats some of his own peculiar phrases & successions of Chords, yet for profound knowledge of harmony, refined elegance of melody, scientific counterpoint, striking modulations & transitions, full scoring & richness of effect in his Orchestral combinations, he has but few equals, & no superior.

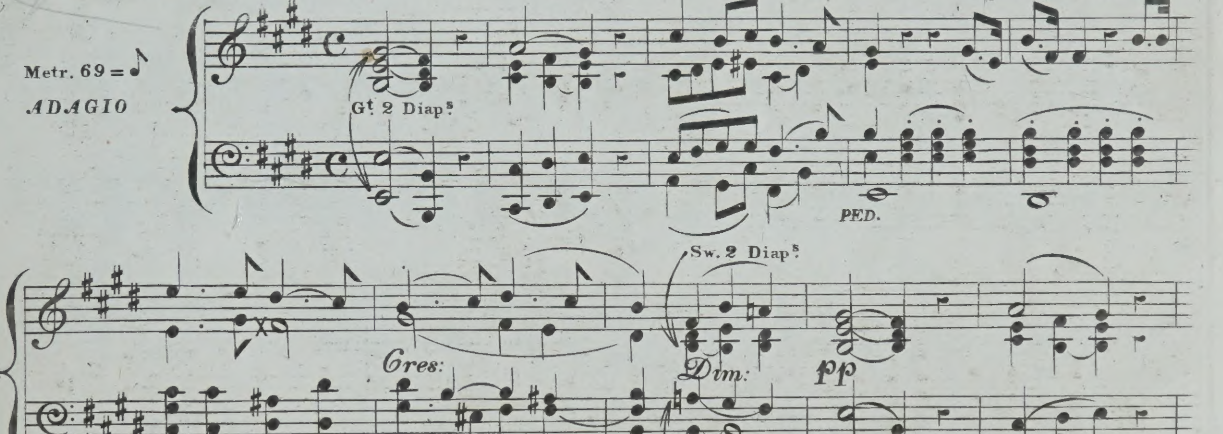
He is still living, (1839,) at Cassel, where he actively pursues his professional avocations, both in the continual production of fresh proofs of his charming genius as a Composer, & in occasionally giving instructions on the Violin, to such talented Students as he considers worthy of his assistance & encouragement. Amongst those who have derived most advantage from his valuable instructions, are, our 2 clever English Violinists, Mr. Mawkes, & Mr. Blagrove.

The Work, entitled "*Die lezten Dinge*," or, "The Last Things," from which has been selected the above specimen of **SPOHR**'s melodious & expressive style of writing Sacred Music, is the most original & delightful Oratorio that has been composed since the time of Haydn's "Creation."


p
Gt Diap.
p
Gt Diap.
p
8vi
Gt Diap
p
Dim:
Sw.Stop.
Diap.alone.
pp
Fine.
8vi
Ch Stop.
Diap.alone.

TENOR SOLO & CHORUS, "Holy Lord, God of Hosts"

From Spohr's Oratorio,
"Die Lezten Dinge"
Adapted by V. Novello.

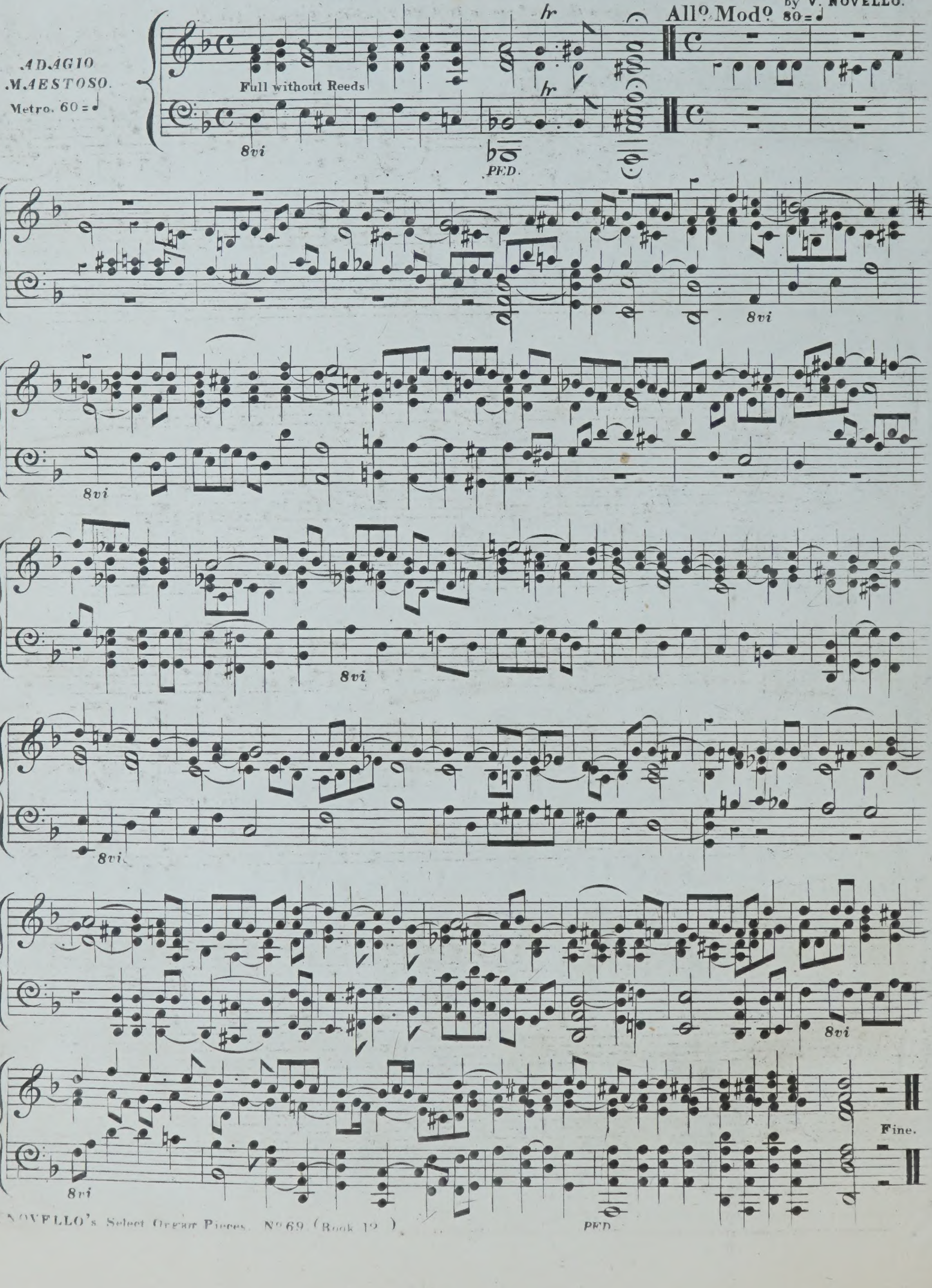

Metr. 69 = ♪
ADAGIO
Gt 2 Diaps.
PED.
Cres:
Sw. 2 Diaps.
Dim:
pp
Ch. Dulca. Bass.
Dim:
Cres:
Gt Diaps.
pp
Sw. 2 Diaps.
pp
Fine.
Ch .Dulca. Bass.

End of No. 68.

CHORUS "CUM SANCTO SPIRITU"

From a Manuscript Mass for 4 Voices & Orchestral Accompaniments.

ANTONIO LOTTI.
Arr^d from the Full Score
by V. NOVELLO.


ADAGIO
MAESTOSO.
Metro. 60 = ♩
Full without Reeds
tr
tr
8vi
PED.
All° Mod° 80 = ♩
8vi
8vi
8vi
8vi
8vi
8vi
Fine.
PED.

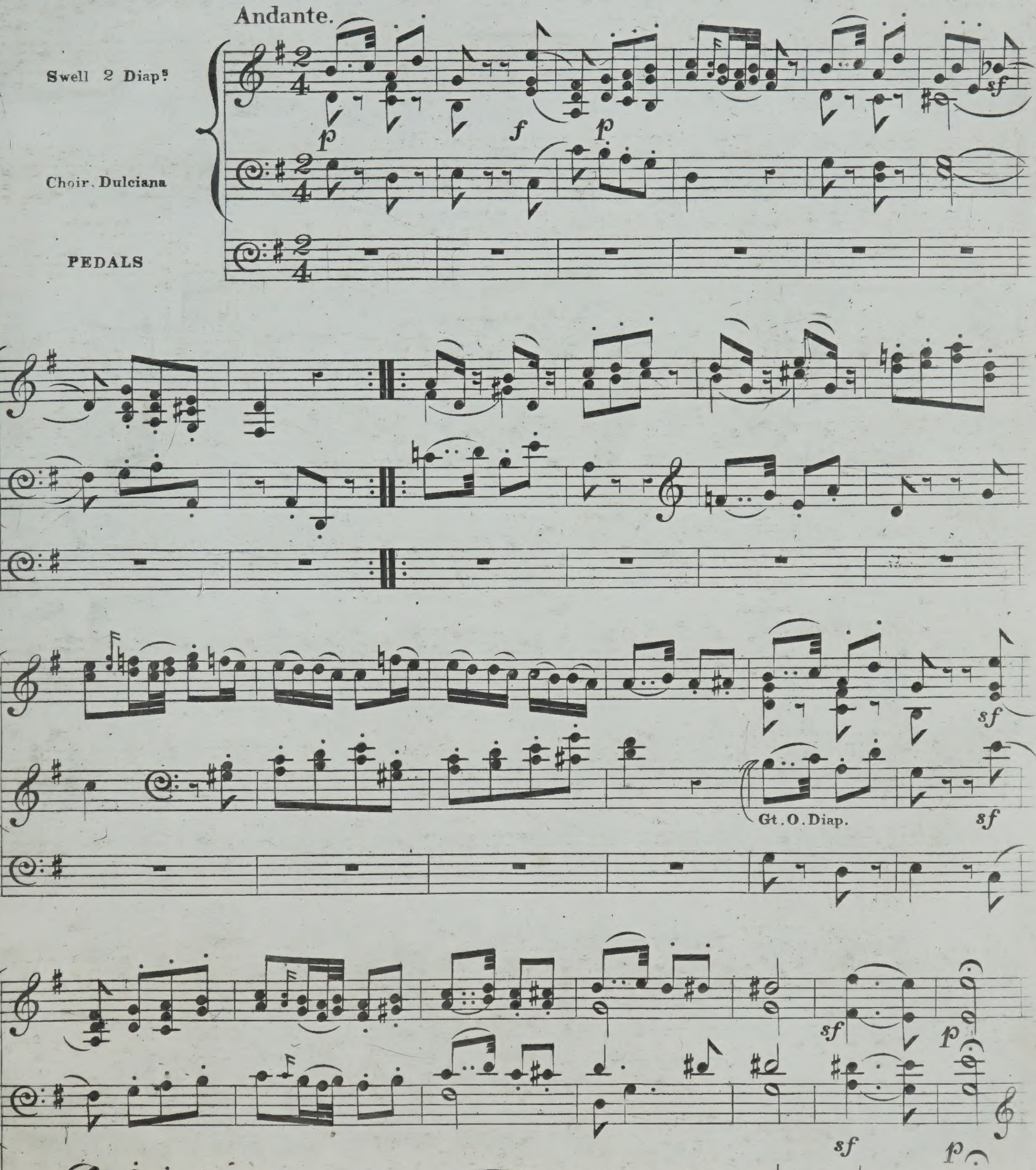
Good

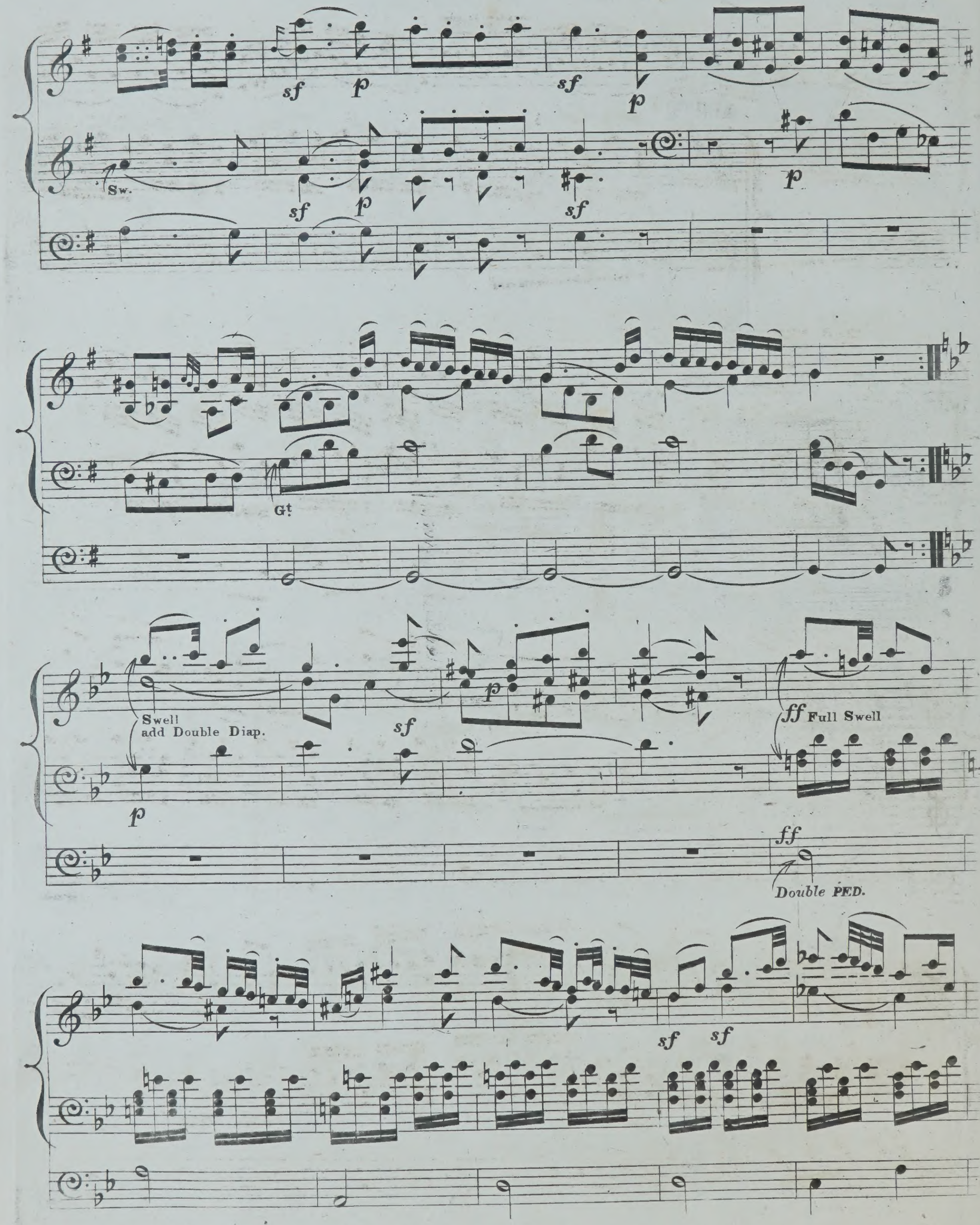
SLOW MOVEMENT, (CONCERTANTE)

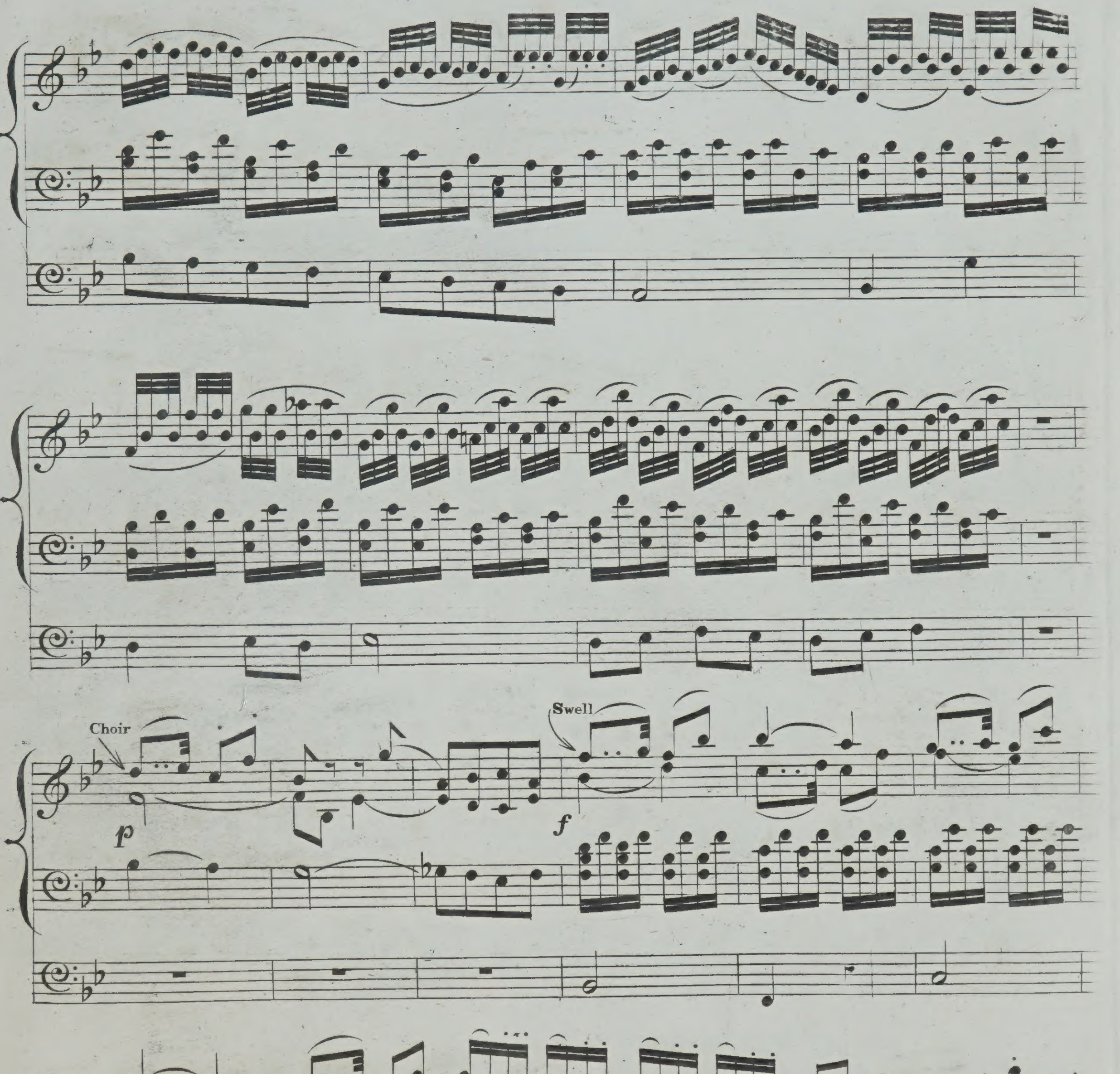
FOR THE ORGAN,

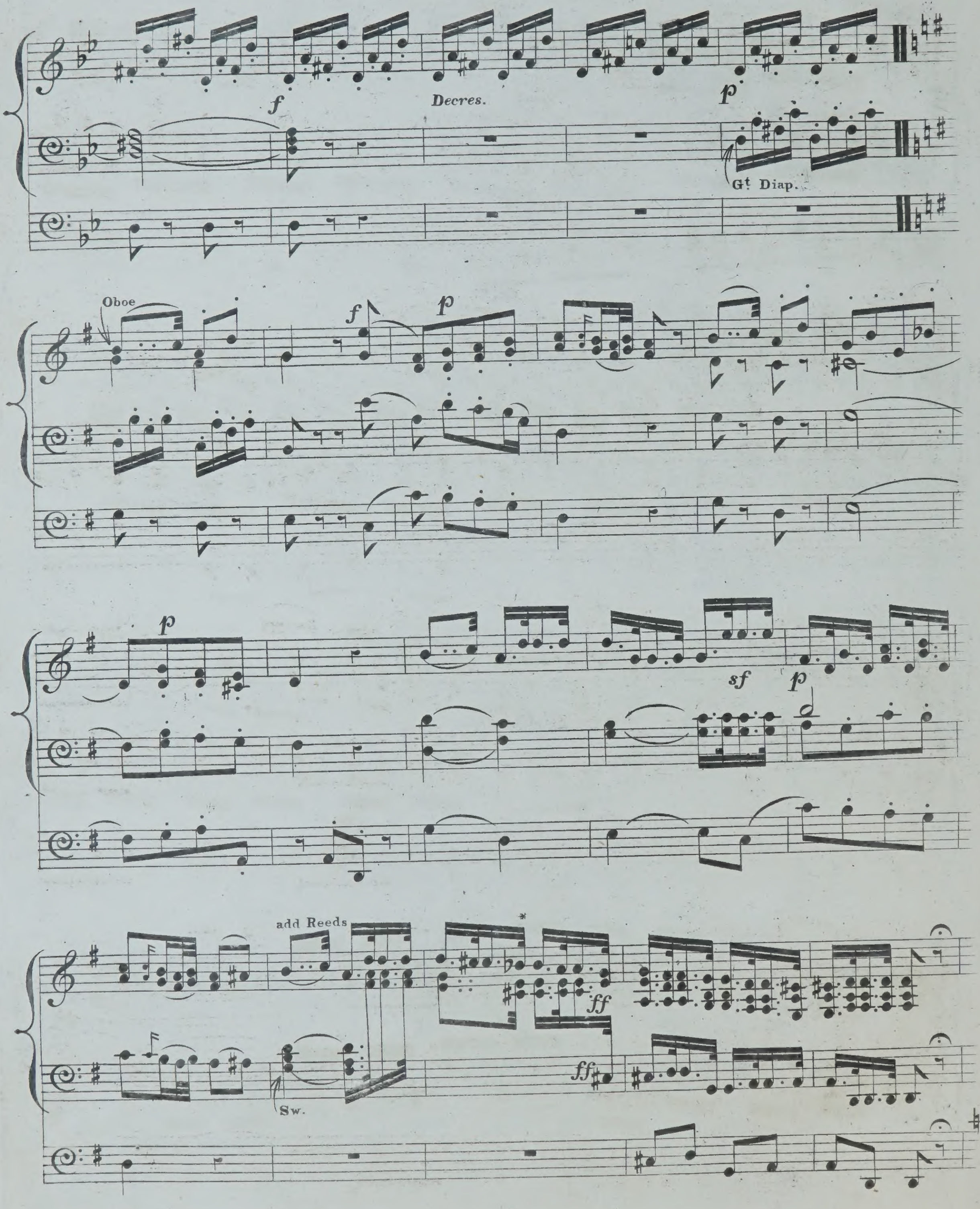
From the Sinfonie in D, (Nº 7, of the Salomon Set.)

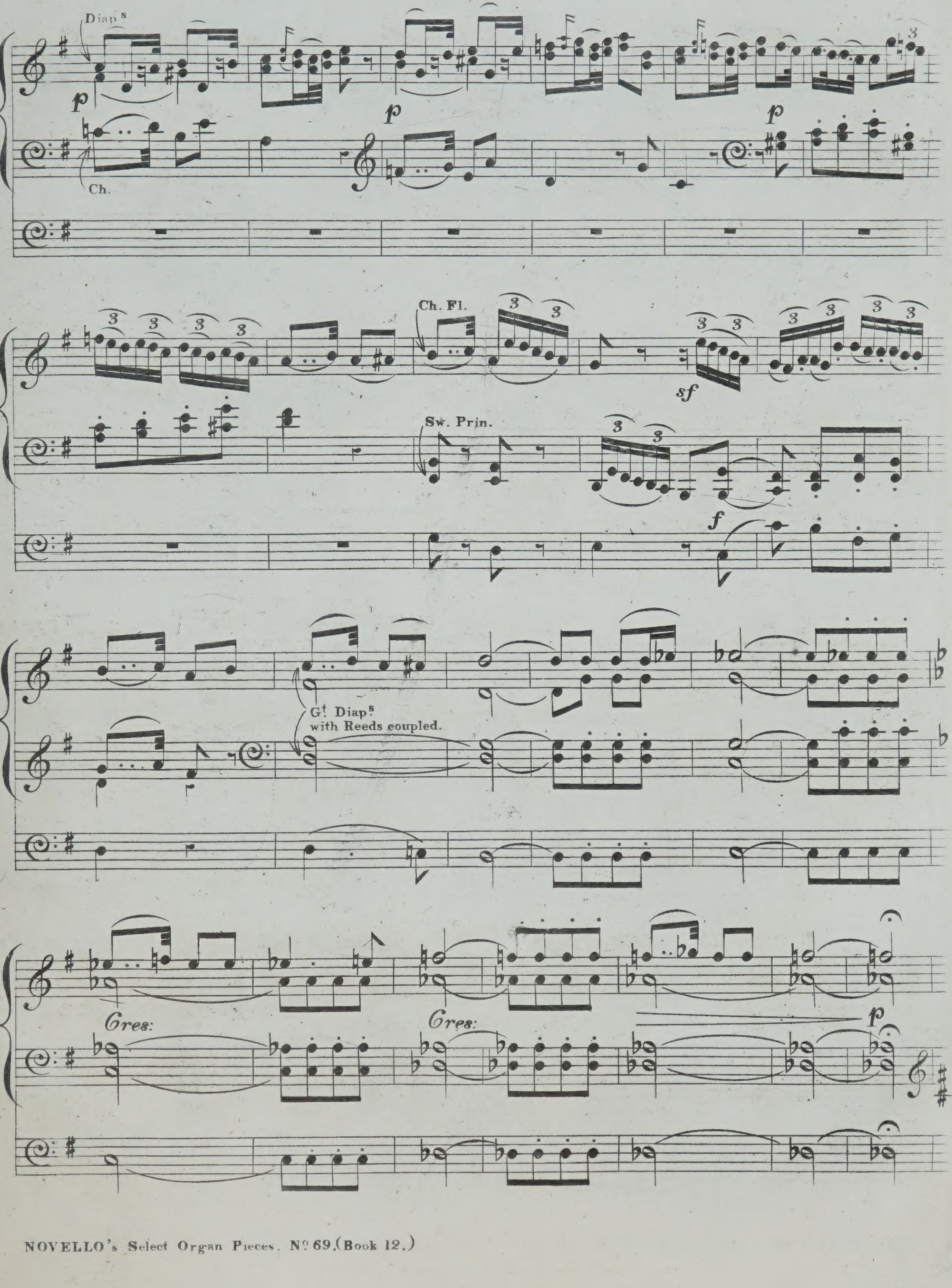
Adapted expressly
for this Work, by
JOSIAH PITTMAN.

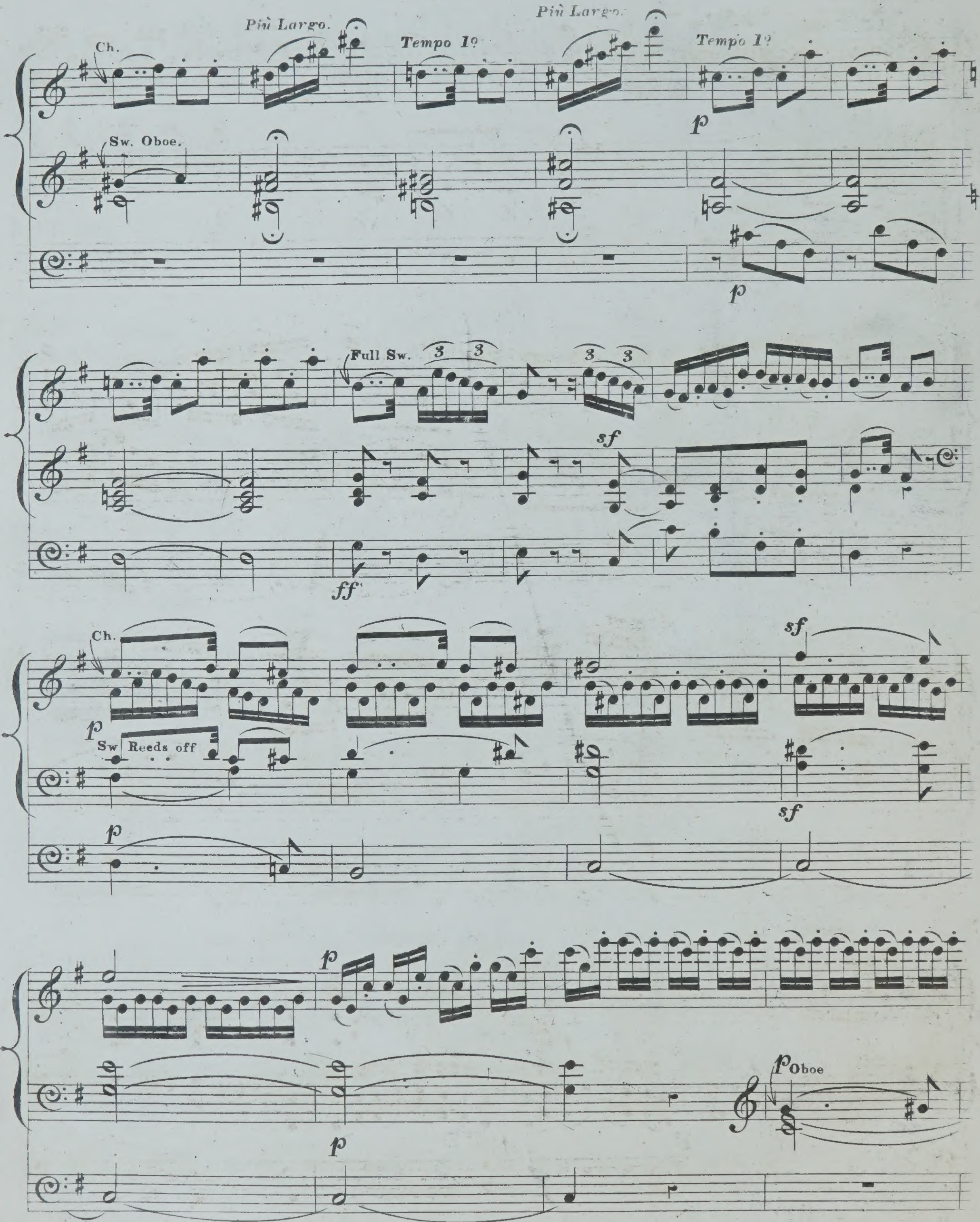

Andante.
Swell 2 Diap^s
Choir. Dulciana
PEDALS
p
f
p
sf
Gt. O. Diap.
sf
sf
sf
p
p

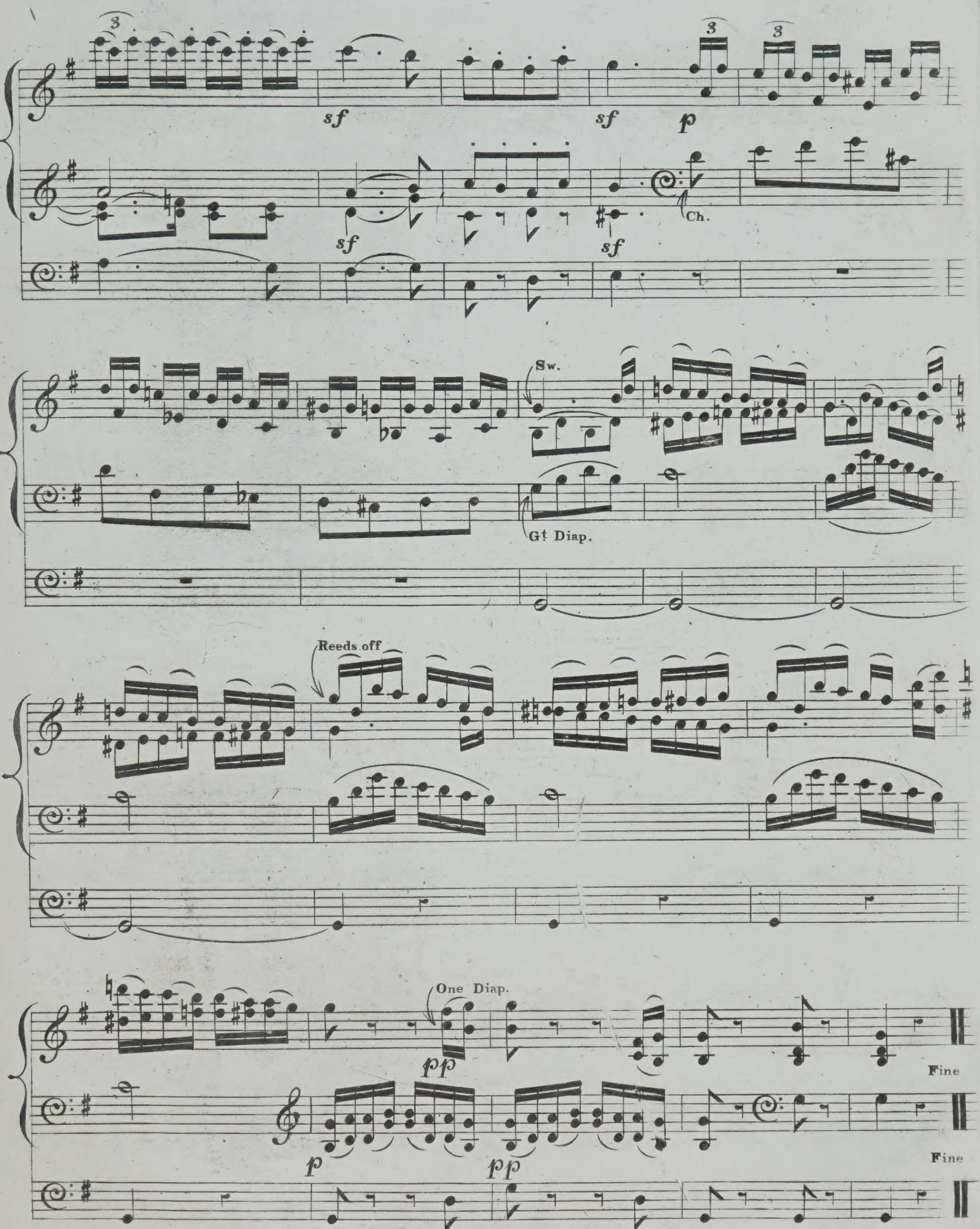

sf
p
sf
p
Sw.
sf
p
sf
p
Gt
Swell
add Double Diap.
p
sf
p
ff Full Swell
ff
Double PED.
sf
sf


Choir
p
Swell
f
sf
sf
sf
sf


f
Decres.
p
Gt. Diap.
Oboe
f
p
p
sf
p
add Reeds
ff
ff
Sw.

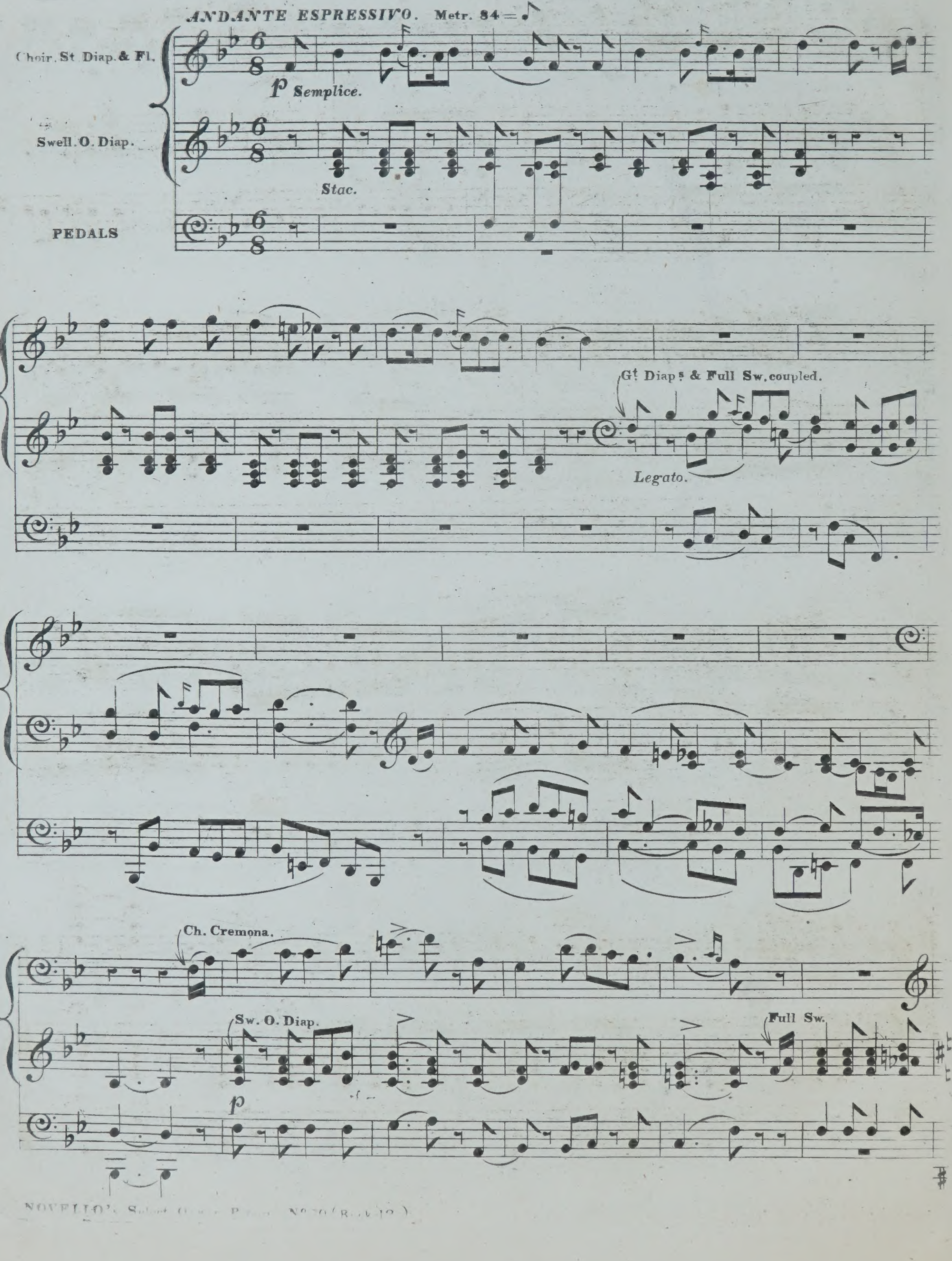

Diaps
p
Ch.
p
p
Ch. Fl.
Sw. Prin.
sf
f
Gt Diaps
with Reeds coupled.
Cres:
Cres:
p

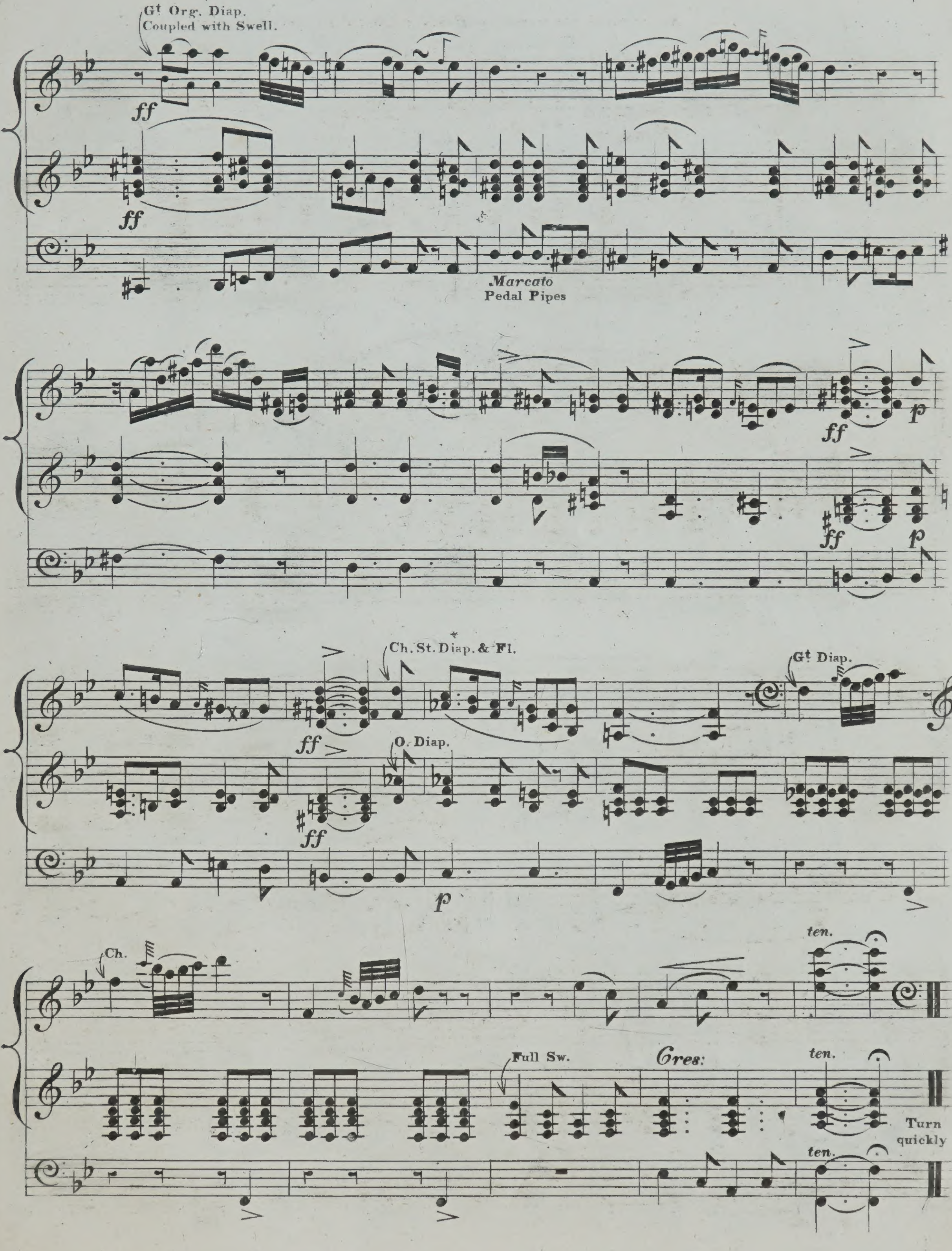

Più Largo.
Tempo 1º
Più Largo.
Tempo 1º
Ch.
Sw. Oboe.
p
p
Full Sw.
3
3
3
3
sf
ff
Ch.
p
Sw Reeds off
p
sf
sf
p
p
p
Oboe

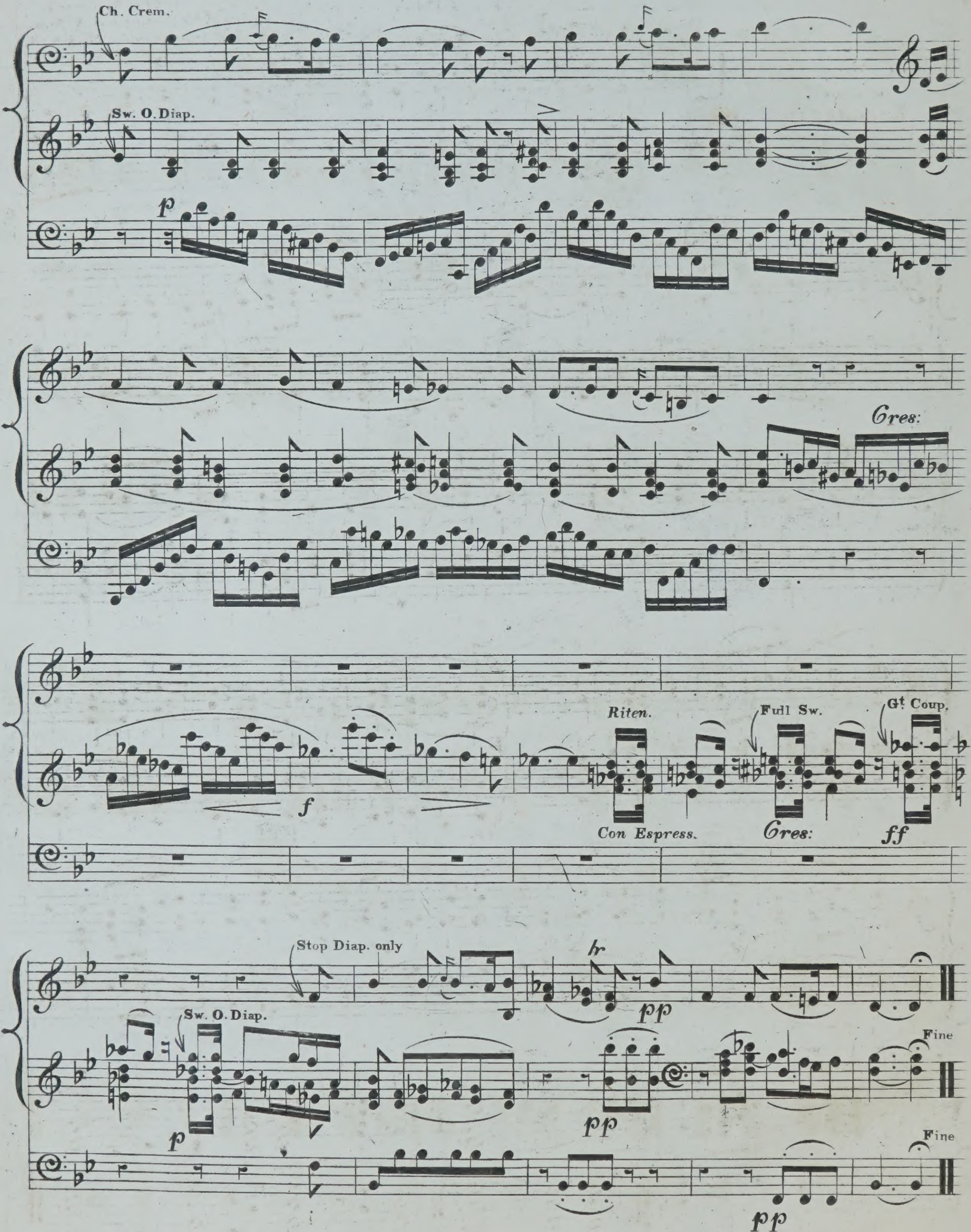

3
sf
sf
p
3
3
sf
Ch.
sf
Sw.
Gt Diap.
Reeds off
One Diap.
pp
p
pp
Fine
Fine

TRIO, BY C. M. v. WEBER. OP: 63.

Arranged for the Organ, by **JOHN LEMAN BROWNSMITH.**


ANDANTE ESPRESSIVO. Metr. 84 = ♪
Choir. St Diap. & Fl.
Swell. O. Diap.
PEDALS
p Semplice.
Stac.
Gt Diaps & Full Sw. coupled.
Legato.
Ch. Cremona.
Sw. O. Diap.
p
Full Sw.


Gt Org. Diap.
Coupled with Swell.
ff
ff
Marcato
Pedal Pipes
ff
ff
p
p
Ch. St. Diap. & Fl.
O. Diap.
ff
ff
p
Gt Diap.
Ch.
Full Sw.
Cres:
ten.
ten.
ten.
Turn quickly

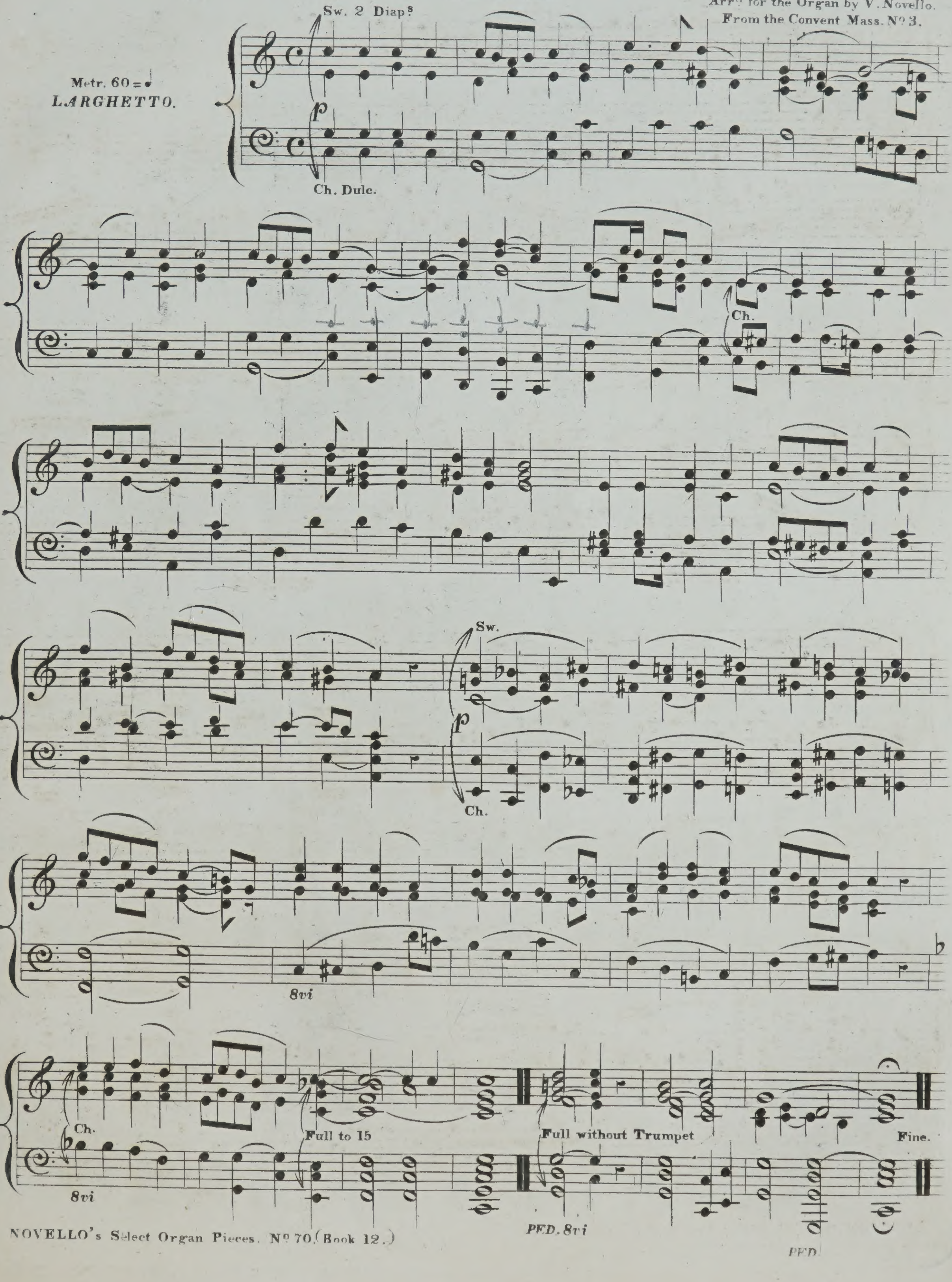

Ch. Crem.
Sw. O. Diap.
p
Cres:
f
Riten.
Full Sw.
Gt Coup.
Con Espress.
Cres:
ff
Stop Diap. only
Sw. O. Diap.
tr
pp
p
pp
Fine
Fine
pp

479

TANTUM ERGO.

For 4 Voices.

Composed by W. Russell.
Arrd for the Organ by V. Novello.
From the Convent Mass. No 3.

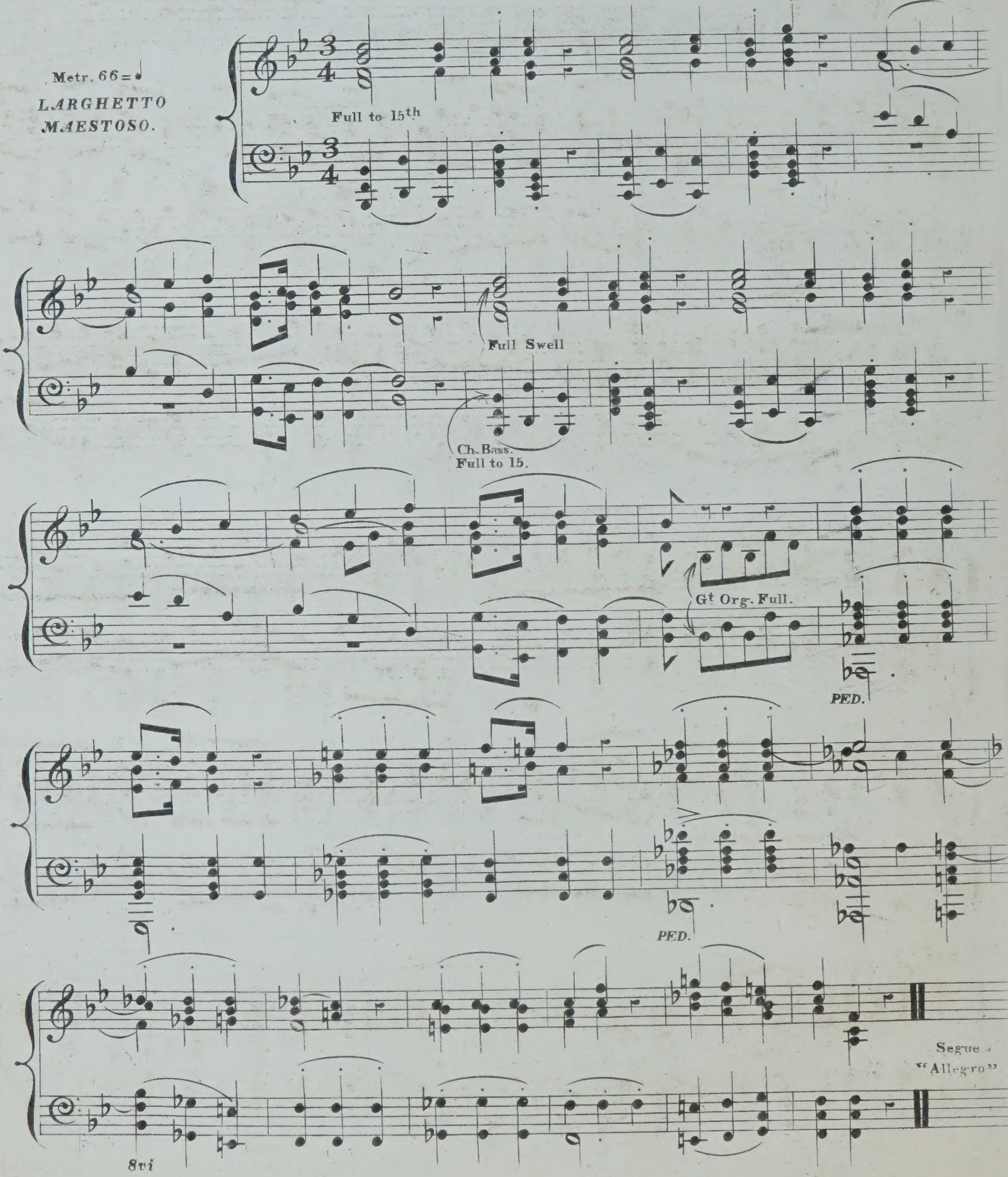

Metr. 60 = ♩
LARGHETTO.
Sw. 2 Diaps
p
Ch. Dulc.
Ch.
Sw.
p
Ch.
8vi
Ch.
8vi
Full to 15
Full without Trumpet
Fine.
PED. 8vi
PED.

SANCTUS.

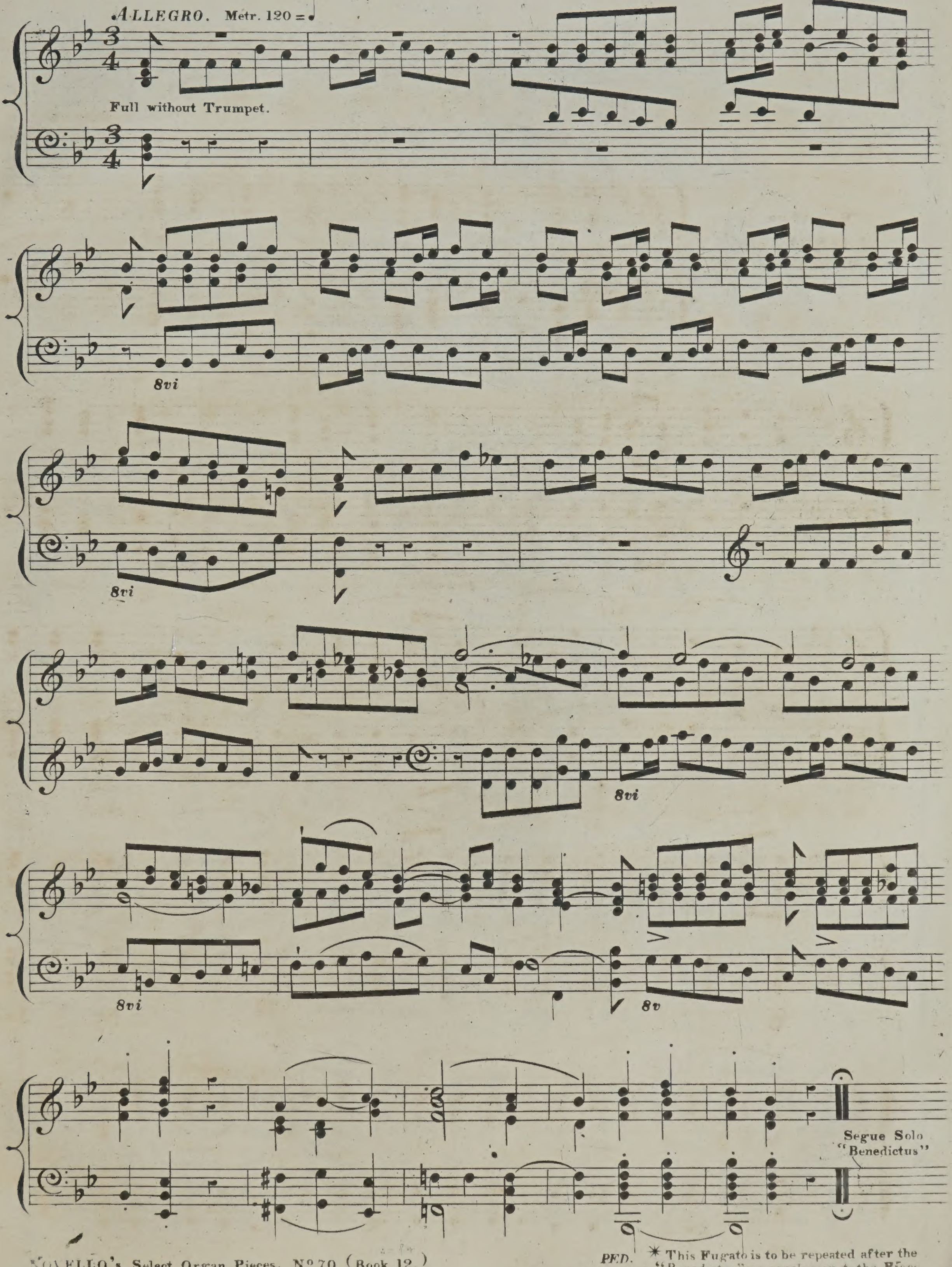
For 4 Voices.

V. NOVELLO.

From the Convent Mass. Nº 2.


Metr. 66 = ♩
LARGHETTO MAESTOSO.
3/4
Full to 15th
Full Swell
Ch. Bass.
Full to 15.
Gt Org. Full.
PED.
PED.
8vi
Segue
"Allegro"

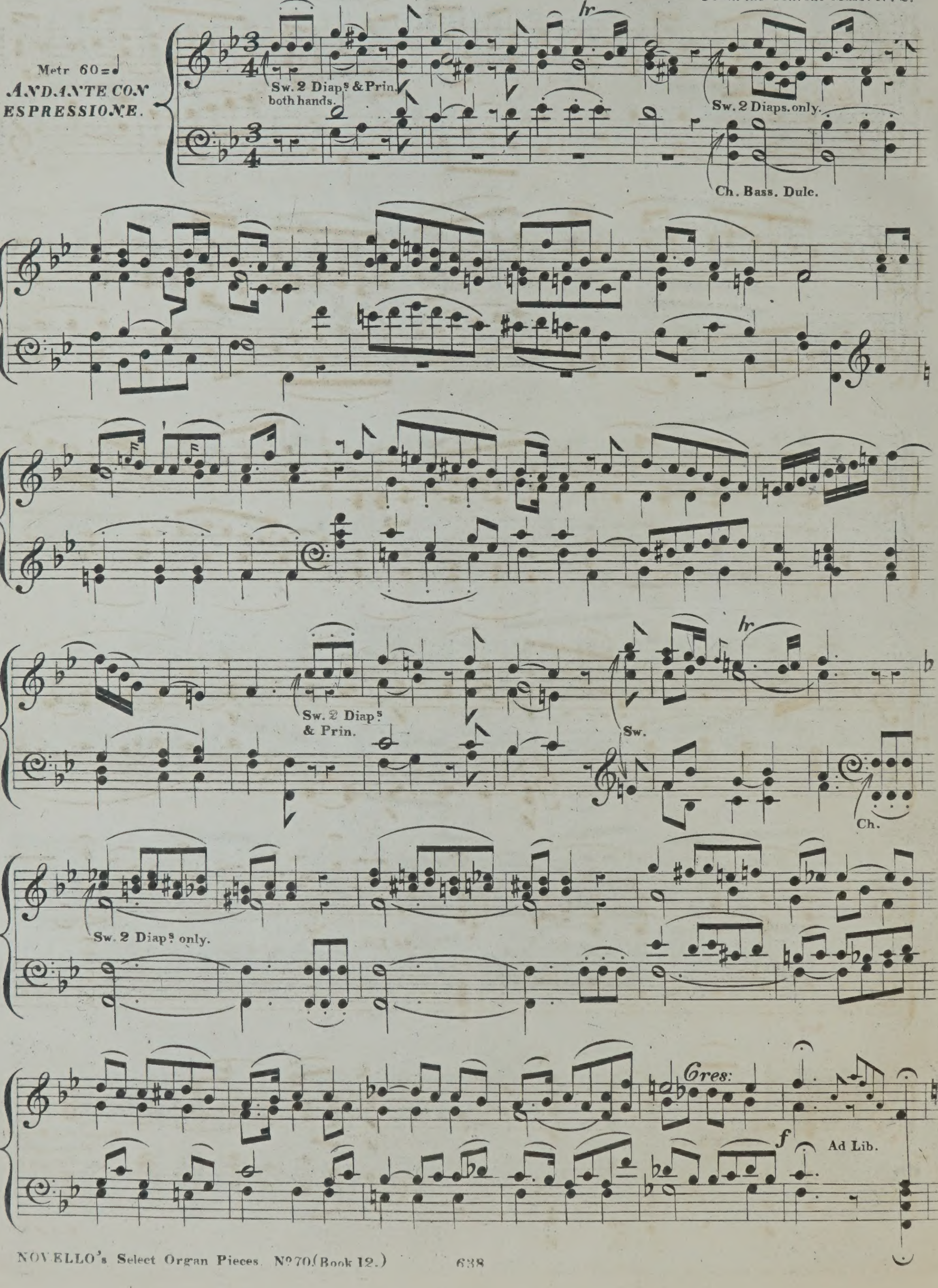
FUGATO. *"HOSANNA"

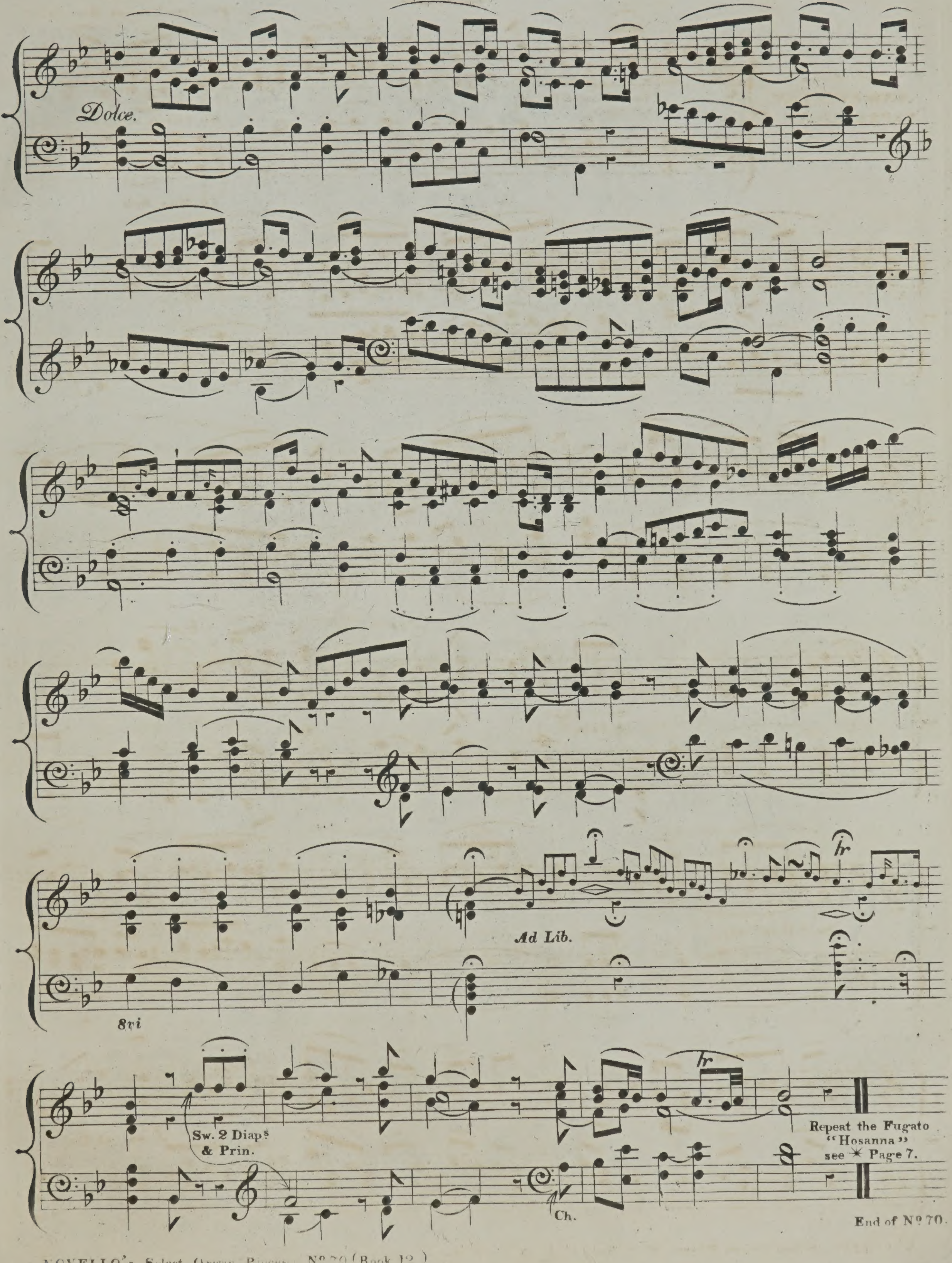

ALLEGRO. Metr. 120 = ♩
Full without Trumpet.
8vi
8vi
8vi
8vi
8v
Segue Solo "Benedictus"
PED.

* This Fugato is to be repeated after the "Benedictus," as a conclusion to the Piece.

SOPRANO SOLO. 482

V. NOVELLO.
From the Convent Mass. Nº 2.


Metr 60 = ♩
ANDANTE CON ESPRESSIONE.
Sw. 2 Diapˢ & Prin. both hands.
tr
Sw. 2 Diaps. only.
Ch. Bass. Dulc.
Sw. 2 Diapˢ & Prin.
tr
Sw.
Ch.
Sw. 2 Diapˢ only.
Cres:
f
Ad Lib.


Dolce.
8vi
Ad Lib.
Sw. 2 Diaps.
& Prin.
Ch.
Repeat the Fugato
"Hosanna"
see ✱ Page 7.

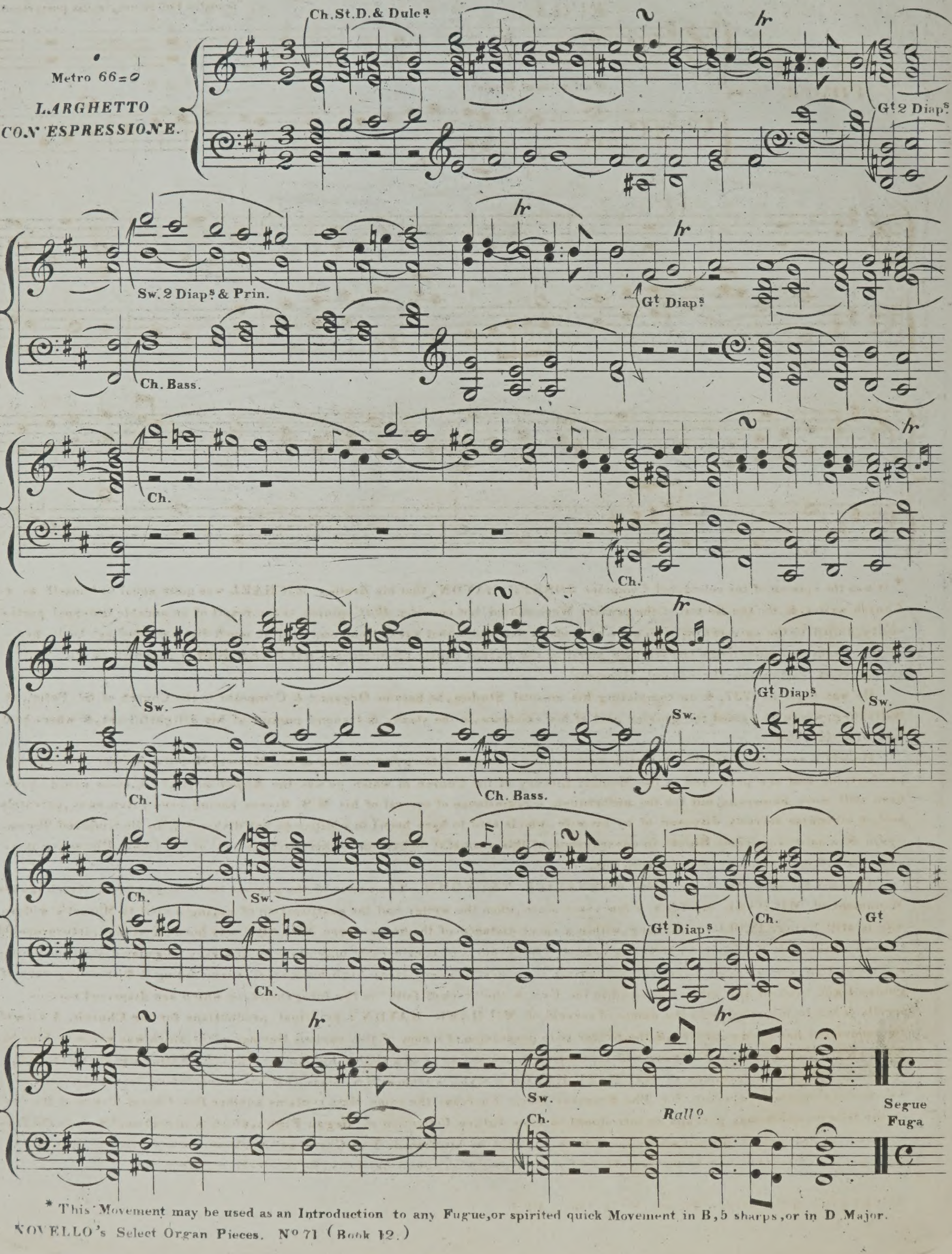
End of No 70.

INTRODUCTORY, SLOW MOVEMENT.*

HANDEL & NOVELLO.

Metro 66 = 𝅗𝅥

LARGHETTO CON ESPRESSIONE.


Ch. St. D. & Dulc.ª
Gt 2 Diaps.
Sw. 2 Diaps. & Prin.
Ch. Bass.
Gt Diaps.
Ch.
Ch.
Sw.
Sw.
Gt Diaps.
Sw.
Ch.
Ch. Bass.
Ch.
Sw.
Ch.
Gt Diaps.
Ch.
Gt
Sw.
Ch.
Rallº
Segue Fuga

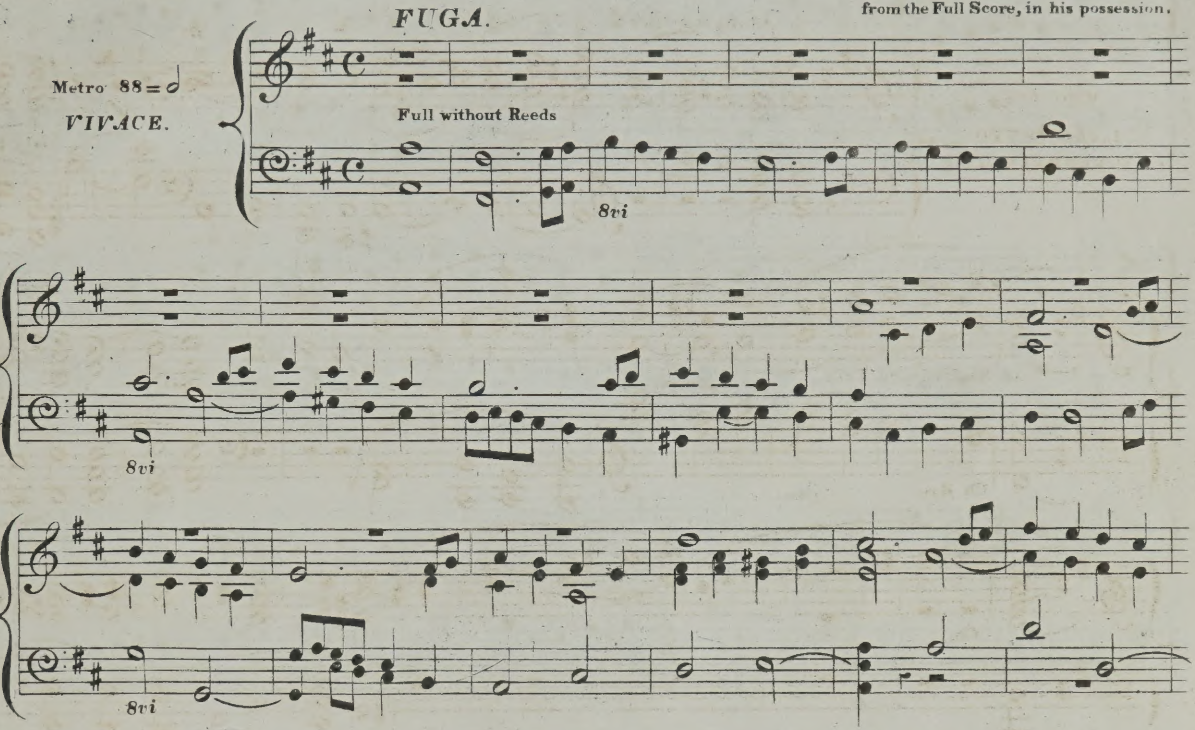
---

* This Movement may be used as an Introduction to any Fugue, or spirited quick Movement in B, 5 sharps, or in D Major.

CHORUS "IN GLORIA DEI PATRIS."

For 4 Voices & Orchestral Accompaniments.

From a M.S. Mass by Micl Haydn,*
entitled "St Teresia."
The Organ adaptation by V. Novello,
from the Full Score, in his possession.



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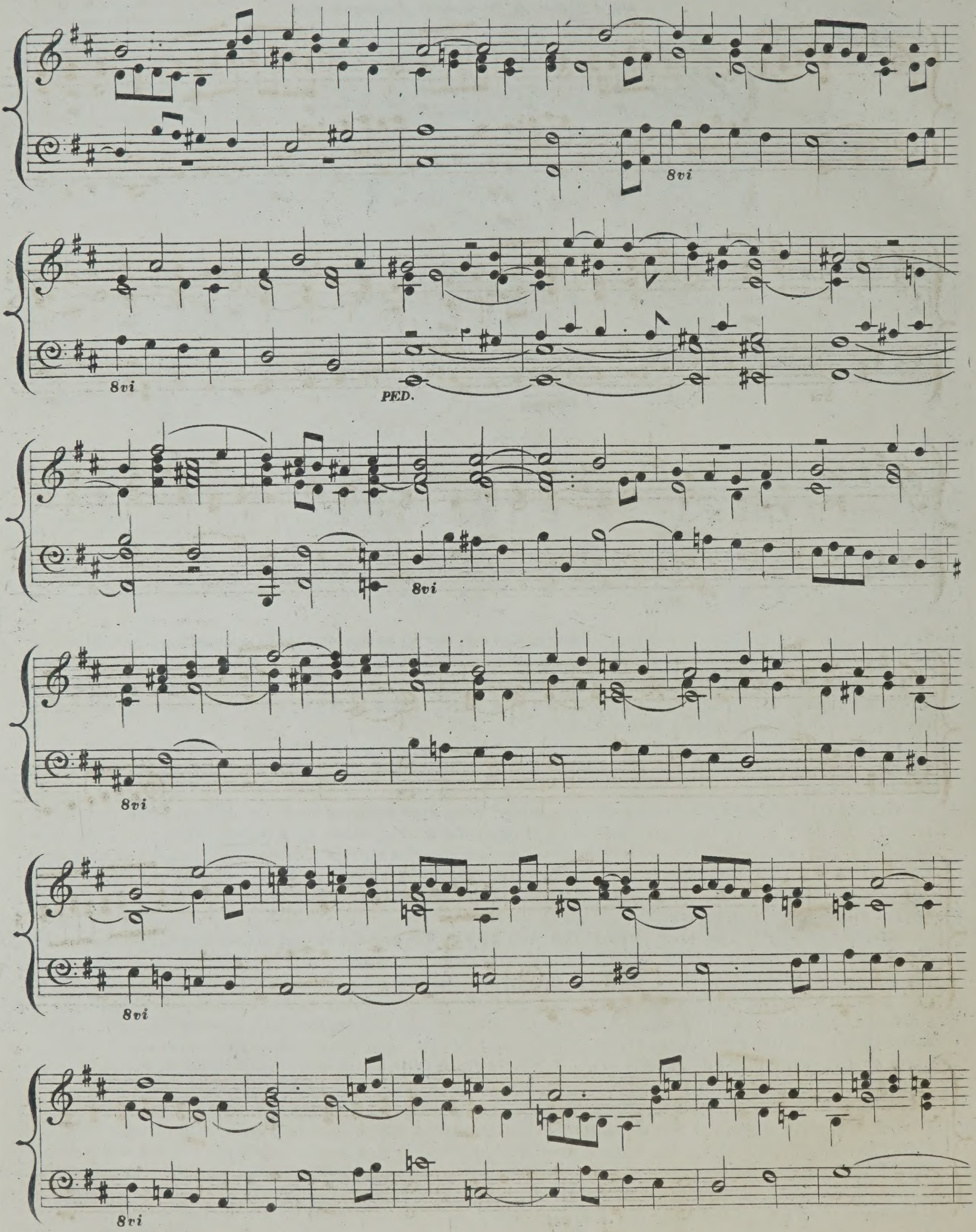
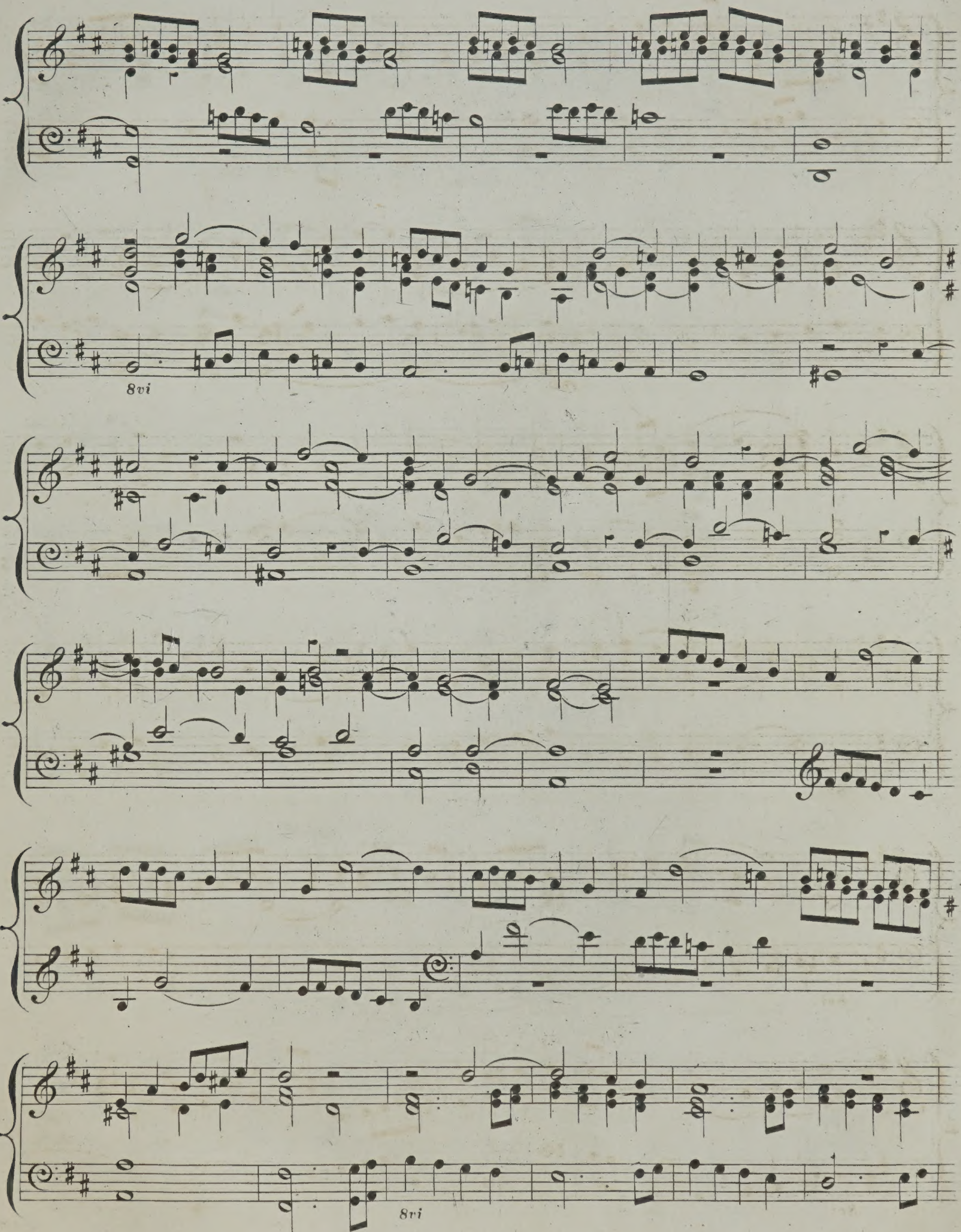
*It was the opinion of the celebrated Composer **JOSEPH HAYDN**, that his Brother **MICHAEL** was quite equal to himself as a Church writer: &, tho'the Editor of the present Work cannot but consider *that* opinion as the result of an amiable fraternal partiality, united to the extraordinary degree of modesty for which that great Composer was so much distinguished, yet he is perfectly ready to acknowledge the sterling merit of the Sacred Music produced by **MICHAEL HAYDN**, which is still held in the highest estimation throughout Germany.

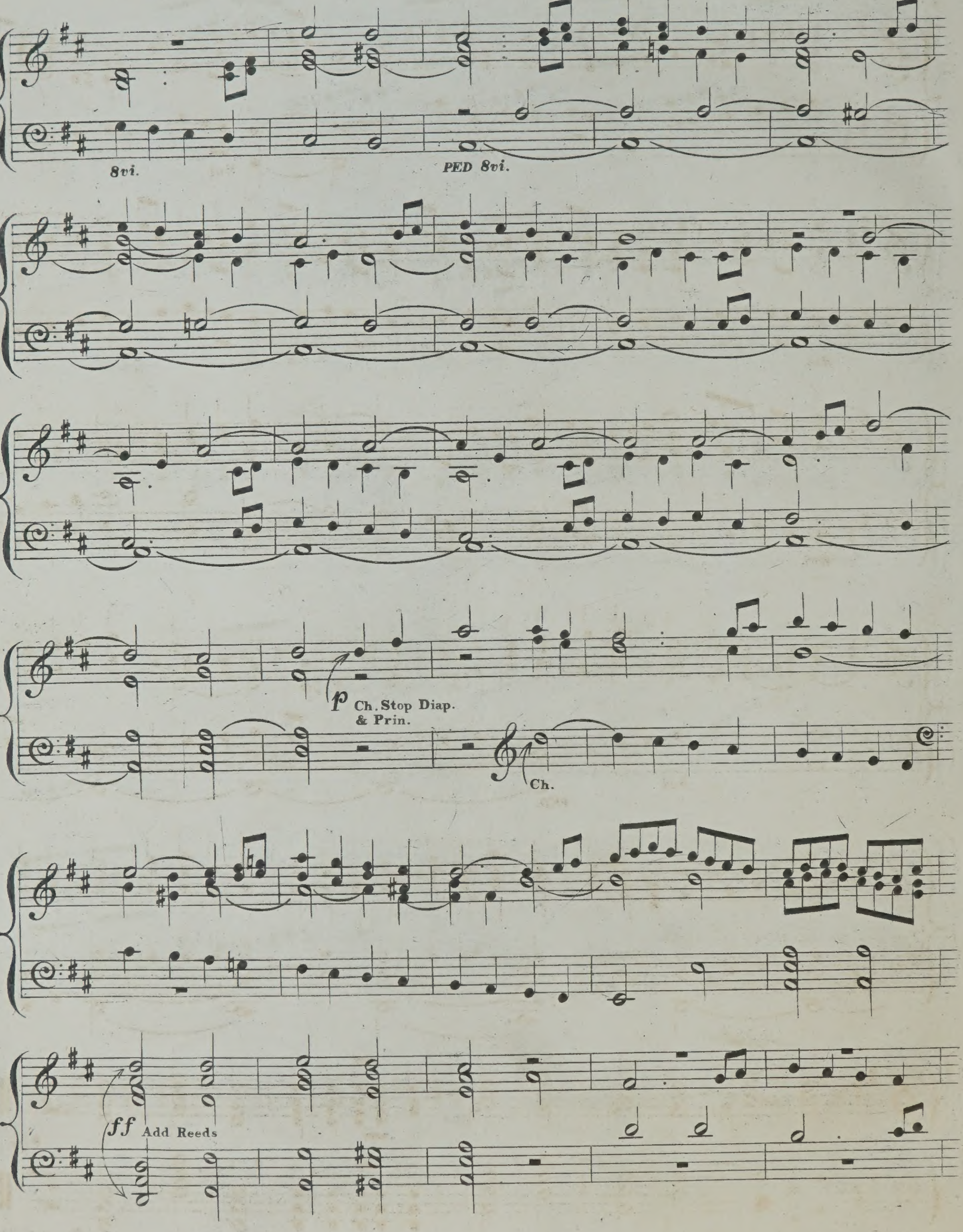
He was born in 1737, & on completing his musical Studies, he became Organist & Composer to the Church of St Peter, at Saltzburg, where he passed the greater part of his existence, in the steady & tranquil pursuit of his delightful art, & where he at last died in 1806.

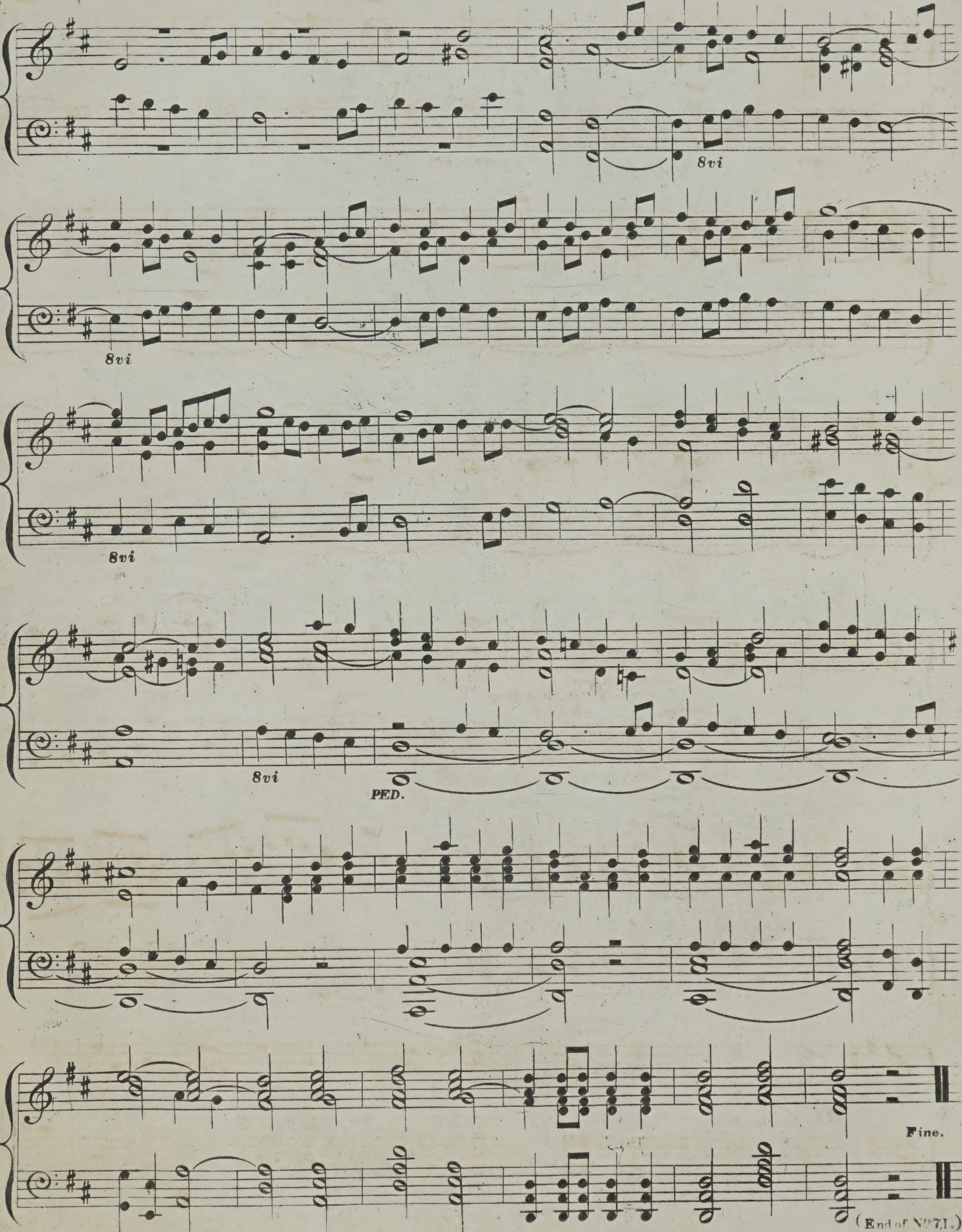
He was a very indefatigable & fertile writer, as is evinced by the great number of his Masses, Motetts, & other ecclesiastical productions that are preserved in the Musical Library of the Church of which he was the *Kapellmeister*; & these would have been still more numerous, but for the unfortunate circumstance of several of his M.S. Scores having been given away, privately sold, or otherwise secretly disposed of by his wife, who is said to have been (in addition to her dishonesty,) an ill-tempered Termagant & a narrow-minded Bigot: in consequence of this shameful behaviour on her part, several of his finest Pieces are missing, & are now probably irrecoverably lost.

Amongst his best Pupils, is **THE CHEVALIER NEUKOMM**. The writer of the present little biographical sketch saw the Monument of **MICHAEL HAYDN** a few years since, when the writer had the gratification of paying a visit to Mozart's widow, who is still living, (1839,) at Saltzburg, within a short distance of the house where **MOZART** was born, & of the picturesque old Church where **MICHAEL HAYDN** lies buried. The Tomb is of considerable magnitude, & of a very singular design; comprising a funeral Urn, with a veiled Lyre leaning against its pedestal; a very large high black cross, surmounting it & shedding rays of golden light towards the ashes contained in the Urn; & the "rock of faith" in the foreground, on which are dispersed various scrolls & labels, inscribed with the names of several of **MICHAEL HAYDN**'s principal productions for the Church. A view of the monument has been engraved, & the Editor is in possession of a copy of this curious German print, which was given to him by **MOZART**'s younger Son, Wolfgang, who fortunately happened to be on a visit to his Mother, when the Editor was at Saltzburg, in 1829. The above specimen of **MICHAEL HAYDN**'s style, is from a M.S. Mass that has never before been published, and which was composed expressly for The Empress Maria Theresa: the same Mass contains another fine Choral Fugue at the end of the Gloria, which may perhaps be introduced in some future Collection of Organ Pieces, which is in contemplation by the Publisher; & the entire Mass (which the Editor was told by his friend The Chevalier Neukomm, is a particular favorite in Germany,) is distinguished by an easy flow of natural melody, sound harmony, & masterly counterpoint.


8vi
8vi
PED.
8vi
8vi
8vi
8vi


8vi
8vi

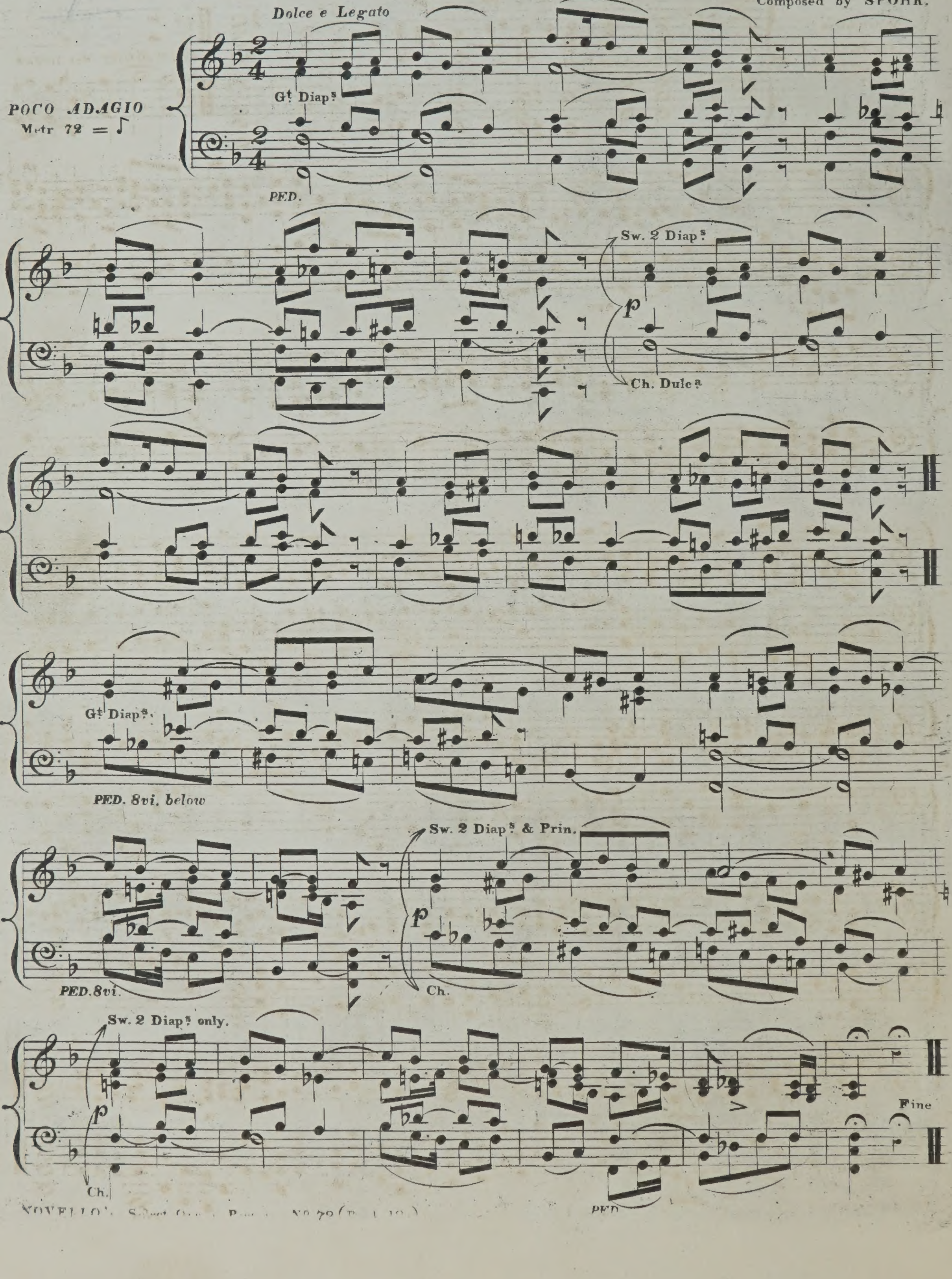

8vi.
PED 8vi.
p Ch. Stop Diap.
& Prin.
Ch.
ff Add Reeds


8vi
8vi
8vi
8vi
PED.
Fine.
(End of Nº 71.)

X

SOLO FOR THE ORGAN.

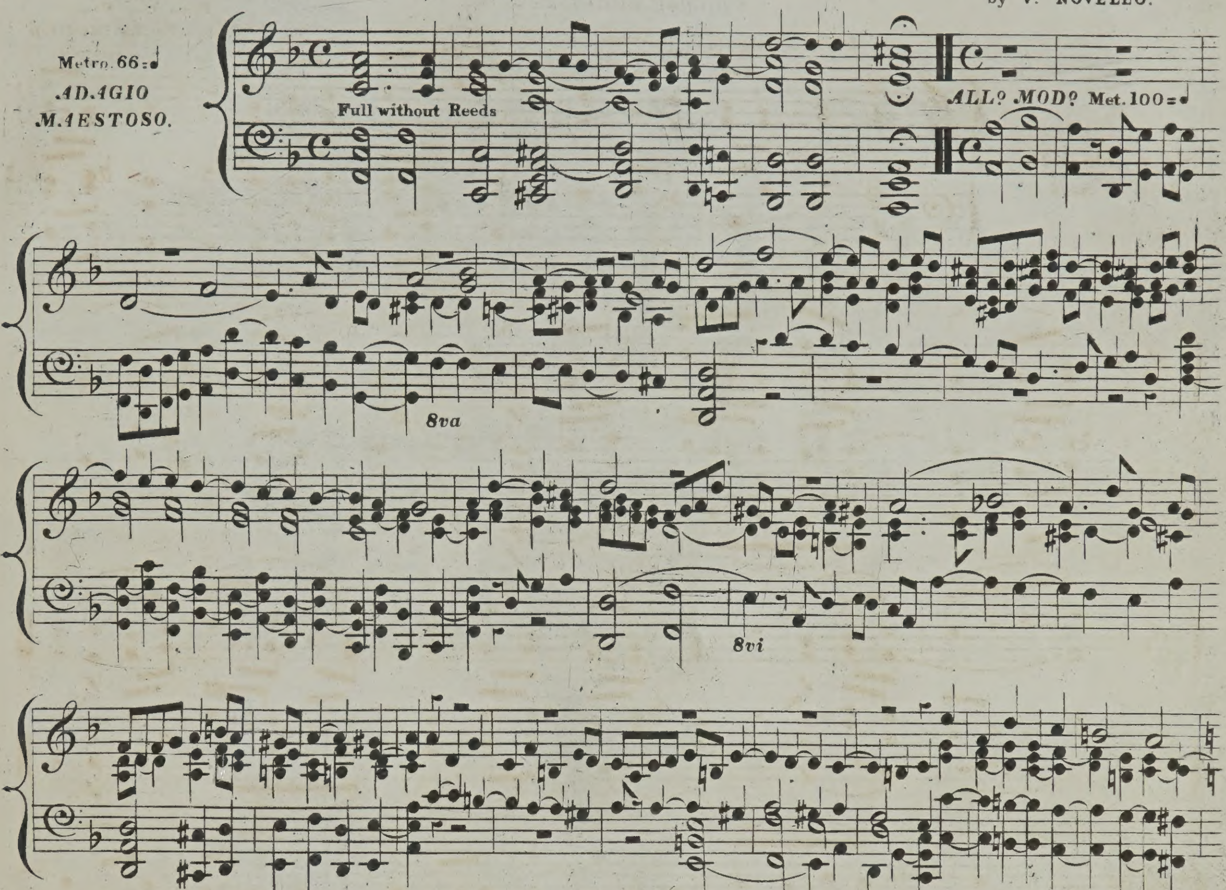
From the "Faust"
Composed by SPOHR.


Dolce e Legato
POCO ADAGIO
Metr 72 = ♪
Gt. Diaps.
PED.
Sw. 2 Diaps.
p
Ch. Dulca.
Gt. Diaps.
PED. 8vi. below
PED. 8vi.
Sw. 2 Diaps. & Prin.
p
Ch.
Sw. 2 Diaps. only.
p
Ch.
Fine
PED

KYRIE. *Fugato for 4 Voices & Instruments.*

From an unpublished M.S. Mass.

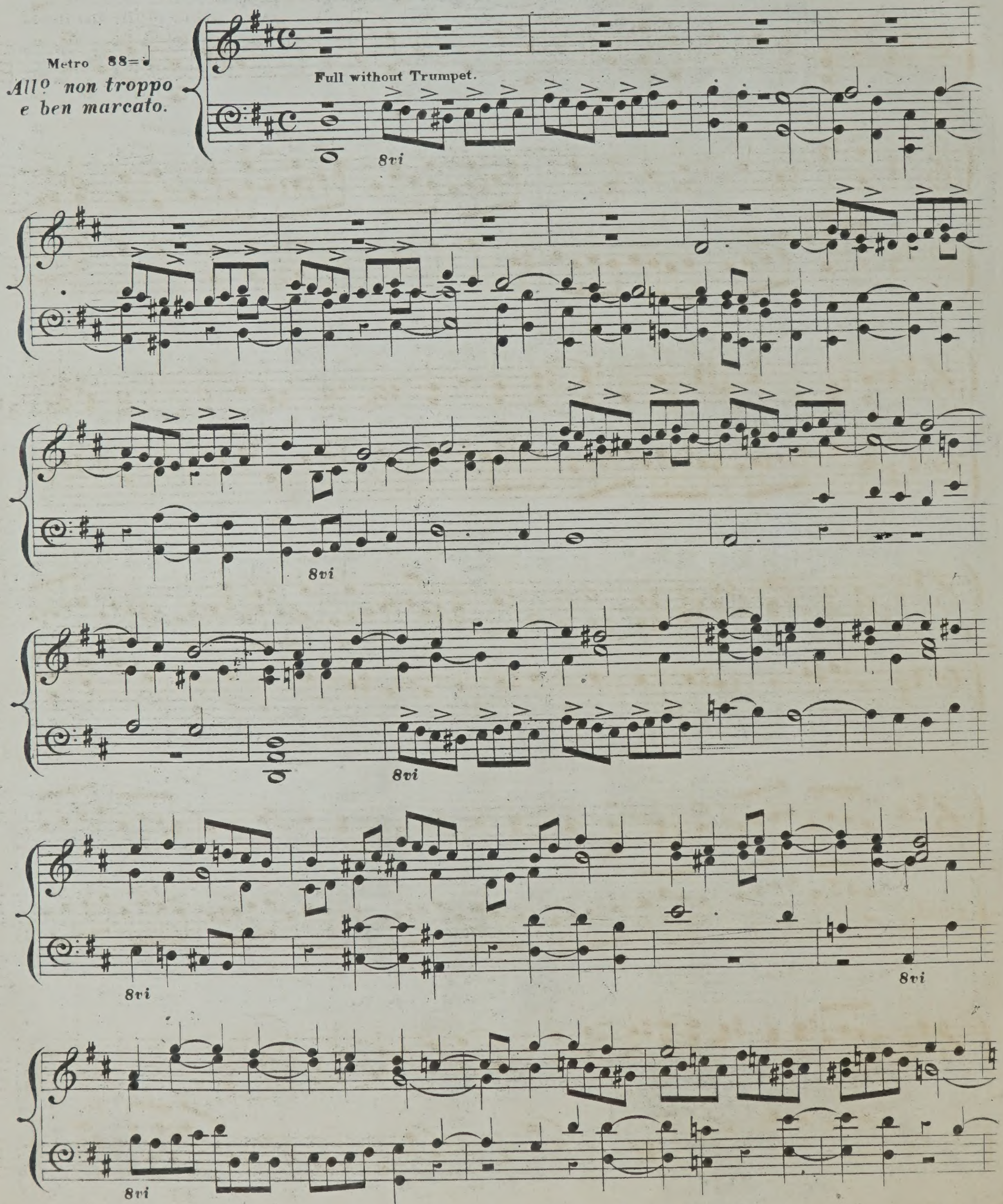
ANTONIO LOTTI.
Arrd from the Full Score
by V. NOVELLO.

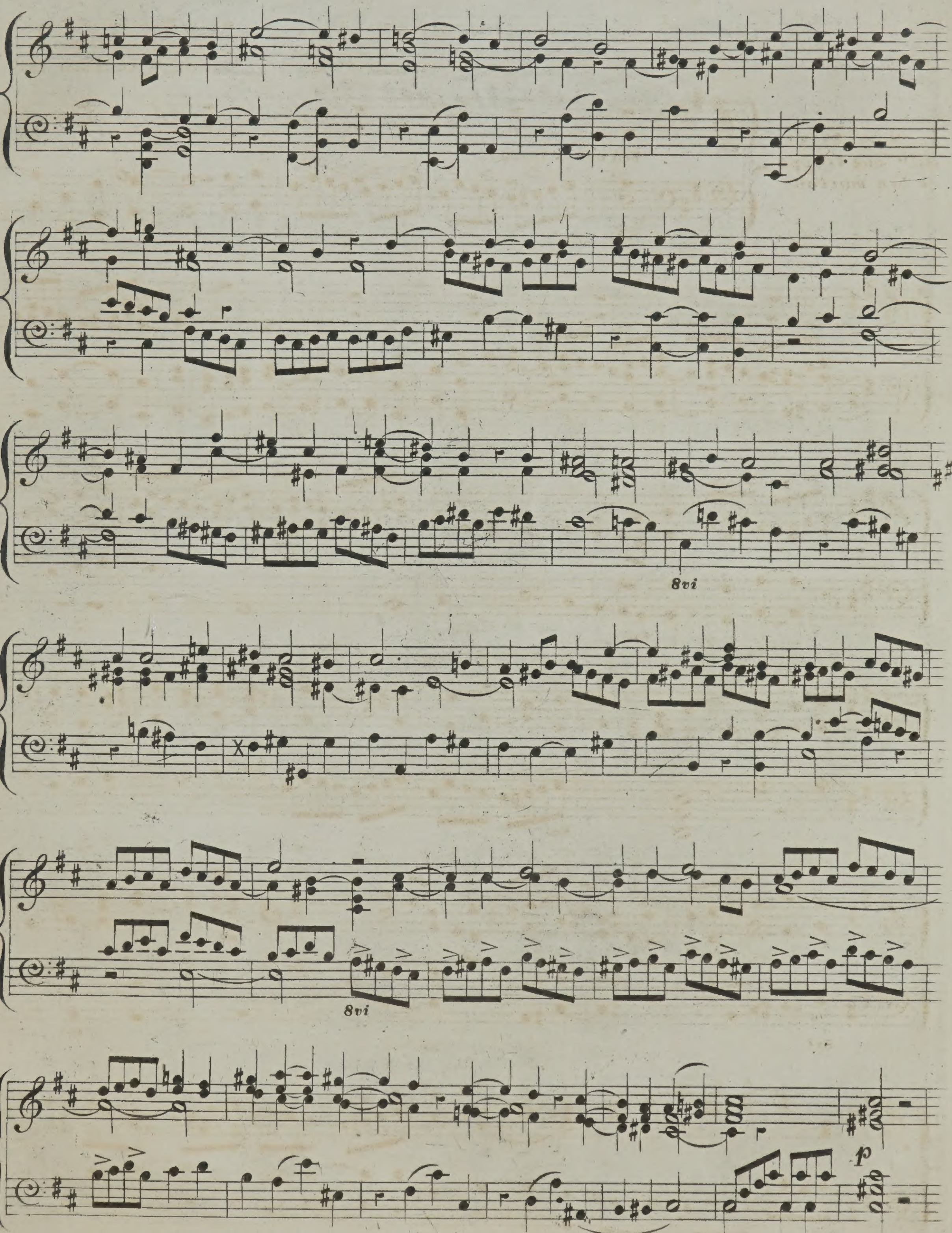

Metro. 66 = ♩
ADAGIO
MAESTOSO.
Full without Reeds
ALL? MOD? Met. 100 = ♩
8va
8vi
8vi
hr
Adagio.
Fine.
PED

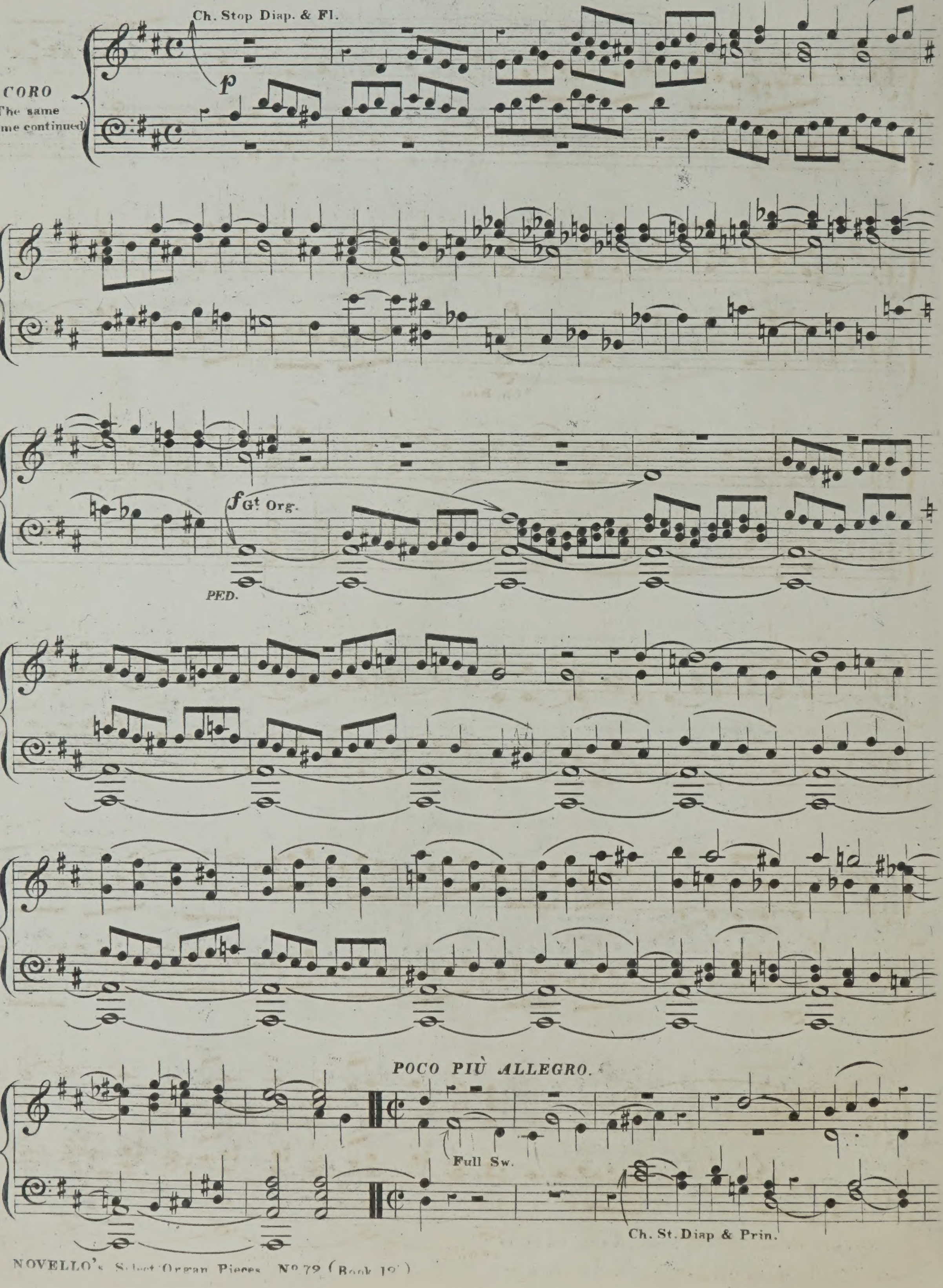
IN GLORIA DEI PATRIS.

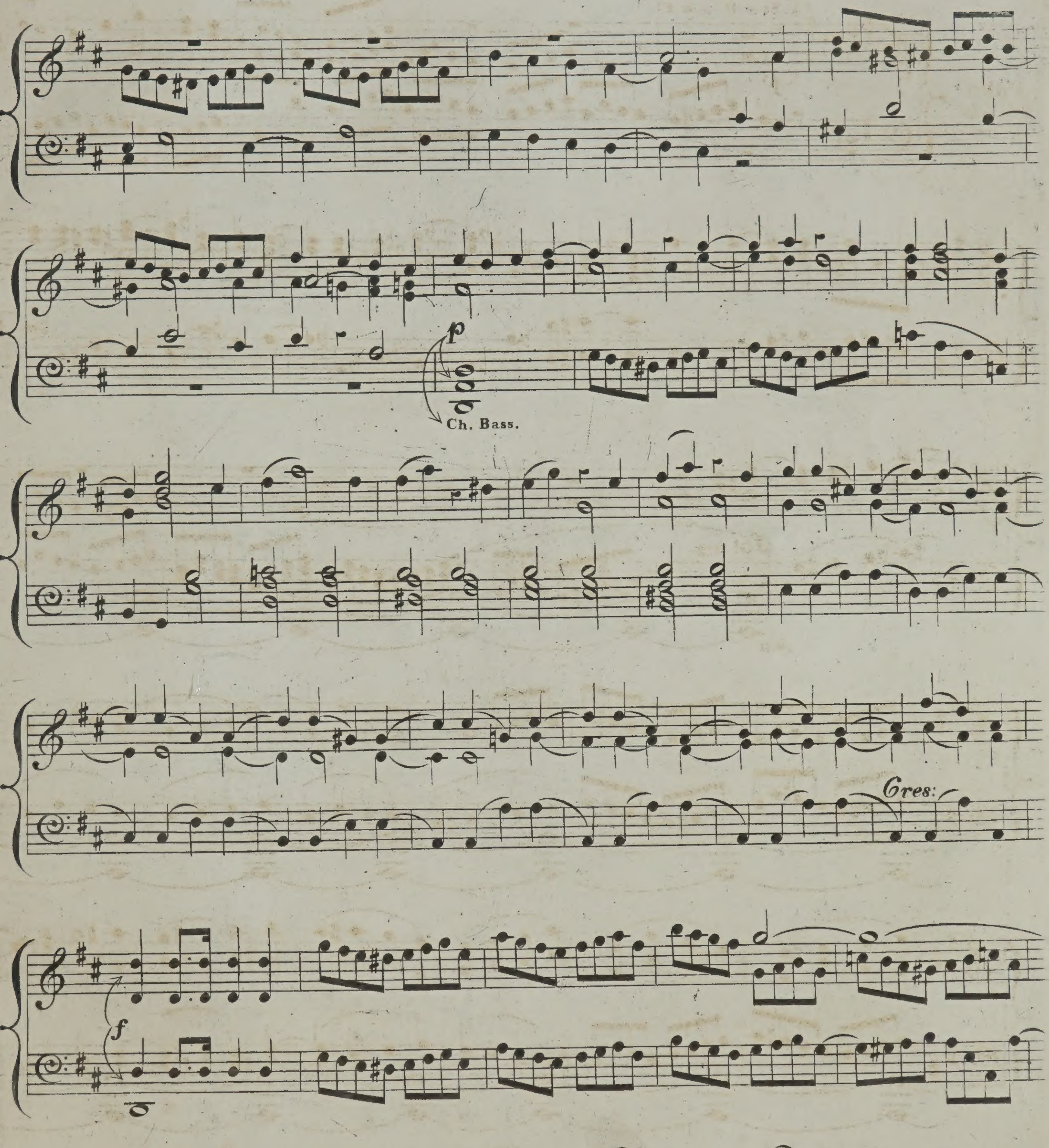
CHORAL FUGUE 8 Voices.

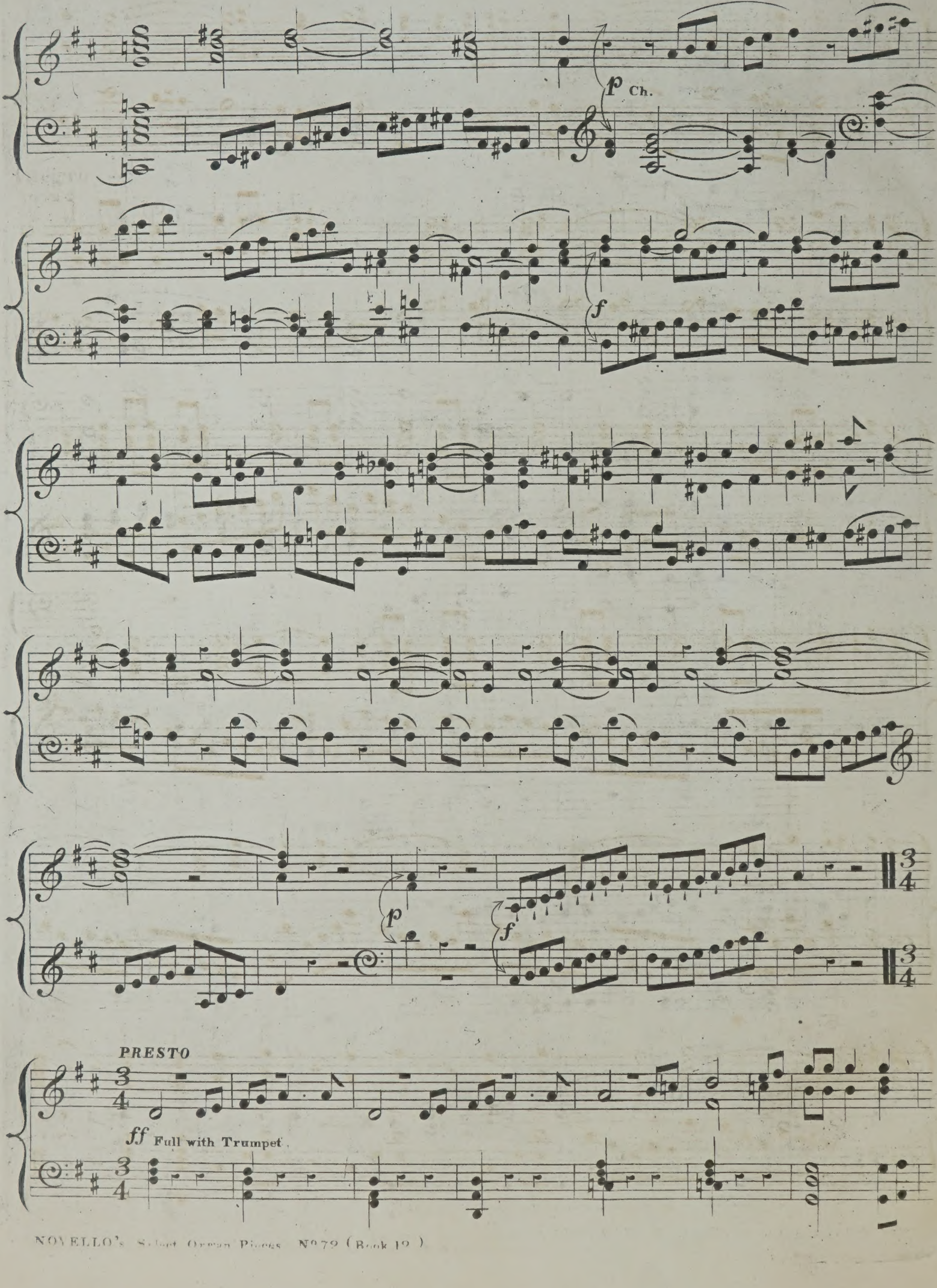
From Beethoven's Grand Mass in D,
Adapted from the Full Score,
by V. NOVELLO. 1839.

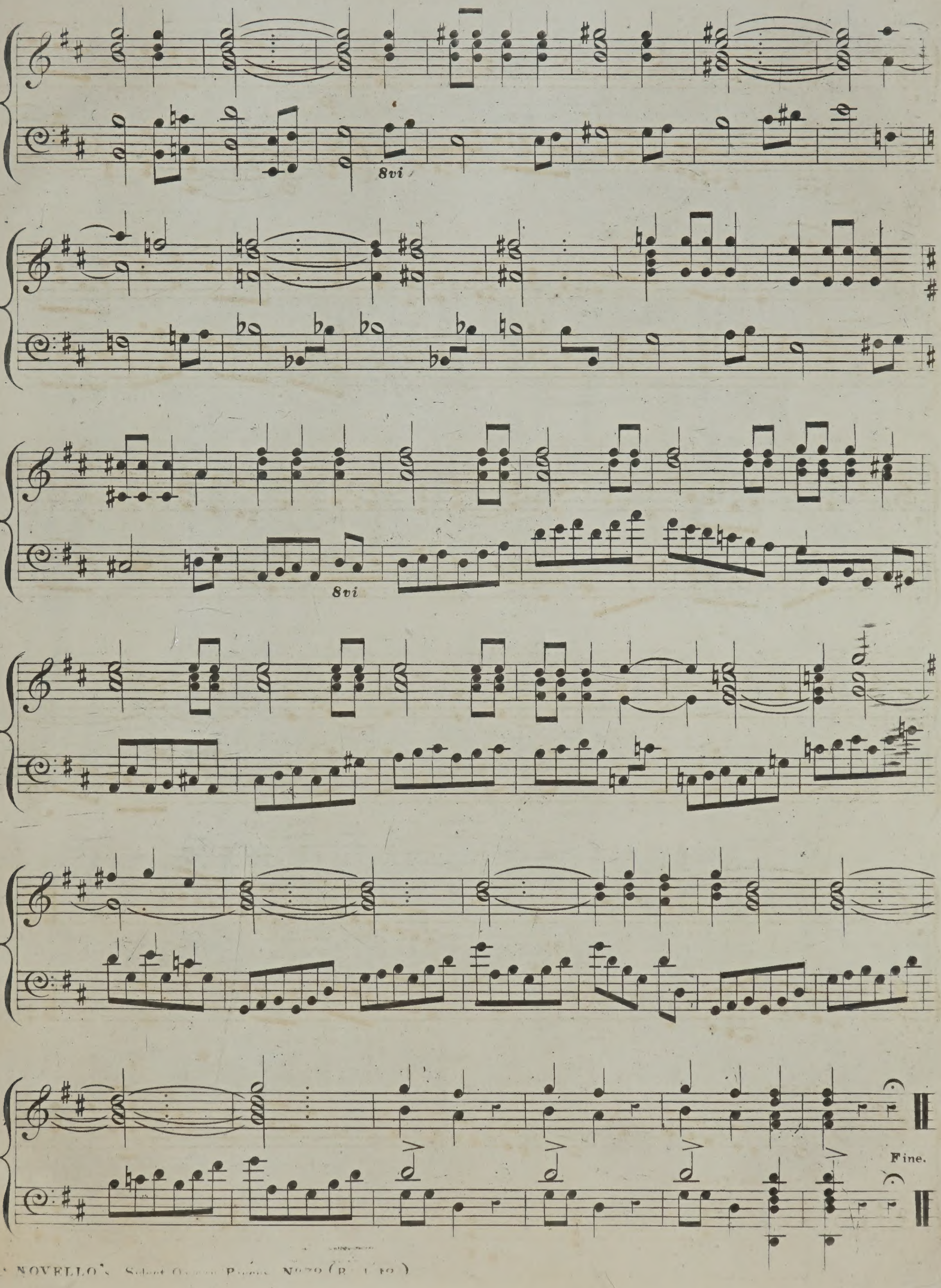

Metro 88=♩
Allº non troppo
e ben marcato.
Full without Trumpet.
8vi
8vi
8vi
8vi
8vi
8vi


8vi
8vi
p


Ch. Stop Diap. & Fl.
p
CORO
(The same time continued)
f Gt Org.
PED.
POCO PIÙ ALLEGRO.
Full Sw.
Ch. St. Diap & Prin.


p
Ch. Bass.
Cres:
f
PED.


p Ch.
f
p
f
PRESTO
ff Full with Trumpet

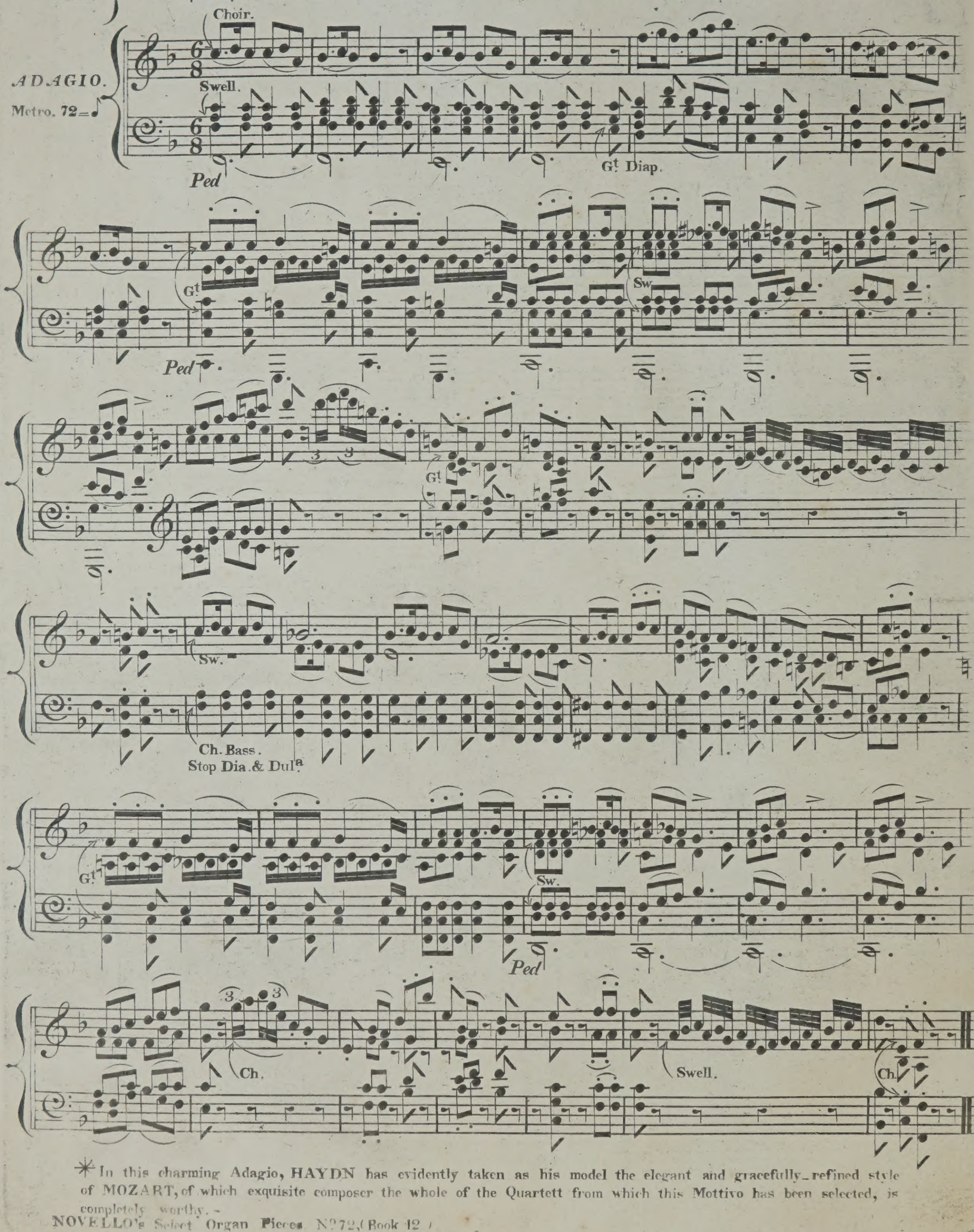

8vi
8vi
Fine.

SLOW MOVEMENT;*

Prepare the Stops thus:
SW. 2 Diapasons & Hautboy.
G^{t} 2 Diapasons.
CH. Stop Diap. & Cremona.

The Subject from one of HAYDN's Quartetts.

Adapted by NOVELLO. 1843.


ADAGIO.
Metro. 72=♪
Choir.
Swell.
Ped
G^{t} Diap.
G^{t}
Ped
Sw.
G^{t}
Sw.
Ch. Bass.
Stop Dia. & Dul^{a}
G^{t}
Sw.
Ped
Ch.
Swell.
Ch.

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* In this charming Adagio, HAYDN has evidently taken as his model the elegant and gracefully-refined style of MOZART, of which exquisite composer the whole of the Quartett from which this Mottivo has been selected, is completely worthy.